

ŚRĪMAD BHĀGAVATAM

A Symphony of Commentaries on the Tenth Canto



Volume Four
Chapters 15-20

Art on the cover by Puskara das

Layout by Gaurapada Dāsa

www.touchstonemedia.com

Śrīmad Bhāgavatam:

A Symphony of
Commentaries on the
Tenth Canto

Volume Four

Chapters 15-20

Translator:

Charles A. Fillion, M.A.
(Gaurapada Dāsa)



ontents

Chapter Fifteen 9

Kṛṣṇa becomes a herder of cows;
Balarāma kills Dhenuka;
Kāliya's poison causes the cows and the cowherds to die;
Kṛṣṇa saves them

Chapter Sixteen 131

Kṛṣṇa subdues Kāliya and is praised by Kāliya's wives

Chapter Seventeen 319

The history of Kāliya;
Kṛṣṇa saves the residents of Vraja from a conflagration

Chapter Eighteen 365

A description of summer;
Kṛṣṇa and Balarāma play in teams;
Balarāma hammers Pralamba

Chapter Nineteen 421

Kṛṣṇa saves the cow herders from another conflagration

Chapter Twenty 453

Monsoon and autumn in Vrindavan

Chapter Fifteen

**Kṛṣṇa Becomes a Herder of Cows;
Balarāma Kills Dhenuka;
Kālīya's Poison Causes the Cows
and the Cowherds to Die;
Kṛṣṇa Saves Them**

10.15.1

śrī-śuka uvāca

*tataś ca pauganḍa-vayaḥ-śritau vraje
babhūvatus tau paśu-pāla-sammatau |
gāś cārayantau sakhibhiḥ samam padair
vṛndāvanam puṇyam atīva cakratuḥ ||
upajāti (12)*

śrī-śukaḥ uvāca—Śrī Śuka said; *tataḥ*—after that; *ca*—and; *pauganḍa-vayaḥ*—the age of *pauganḍa* (6 to 10 years of age); *śritau*—attained; *vraje*—in Vraja (or in the pastures) (or in the cowherd village); *babhūvatuḥ tau*—both of Them became; *paśu-pāla-sammatau*—approved as herders of animals; *gāś cārayantau*—while grazing the cows; *sakhibhiḥ samam*—along with the friends; *padair*—with footprints; *vṛndāvanam*—Vṛndāvana; *puṇyam*—beautiful; *atīva*—to a high degree; *cakratuḥ*—the two made.

śrī-śukaḥ uvāca—*tataḥ ca tau (rāma-kṛṣṇau) pauganḍa-vayaḥ-śritau. (tau) vraje paśu-pāla-sammatau babhūvatuḥ. (tau tayoh) sakhibhiḥ samam gāś cārayantau (tayoh) padair vṛndāvanam atīva puṇyam cakratuḥ.*

Śrī Śuka said: Afterward, Kṛṣṇa and Balarāma attained the age of *pauganḍa* and were authorized to herd cows in the pastures. While grazing the cows with Their friends, They made Vṛndāvana very beautiful with Their footprints.

Śrīdhara Svāmī—

tataḥ pañca-daśe dhenu-pālanam dhenukārdanam |
kāliya-kṣvedato gopa-rakṣaṇam ca nirūpyate ||
ahi-vaktra-praveśena vrthā khinnān sakhīn ataḥ |
kṛṣṇaḥ prāveśayat pakva-phalam tālāli-kānanam ||

“Next, in the fifteenth chapter, herding the calves, killing Dhenuka, and protecting the cowherds from Kāliya’s poison are described. Kṛṣṇa induced His companions, who were uselessly afflicted by His entering the snake’s mouth, to go to the Tāla forest and so on, where the fruits were ripe.”

10.15.1

“Both of Them were approved in the matter of herding the cows (*paśu-pāla-sammatau* = *paśūnām pālāne sammatau*).” Or: *paśu-pālānām sammatau* (They were esteemed by the cow herders).¹ At any rate, this means both of Them imitated a slightly higher degree of age and strength.

“They made Vṛndāvana very beautiful”... by sauntering everywhere.

Sanātana Gosvāmī—By the style of the discourse, *tataś ca* is used in the sense of *vākyālankāra* (ornament of the sentence). Or *tataḥ*

1 In *paśu-pāla*, the genitive case is obtained by the rules: (1) *vartamāne bhāve ca ktasya yoge kartari ṣaṣṭhi vā*, “The doer optionally takes a genitive case ending when it is connected with the *kṛt* suffix */k/ta* which has been ordained either in the present tense or in the passive impersonal voice” (HNV 646) and (2) *ñi-rāmeto buddhicchā-pūjārthebhyas ca kto vartamāne ca*, “The suffix */k/ta* is also applied in the present tense after verbal roots which have the indicatory letter *ñi* and after roots which have the meaning of *buddhi* (knowing), *icchā* (desire) or *pūjā* (worship)” (HNV 769). The verbal root is *man jñāne* or *man[u] bodhane*, which of which have the general sense of *buddhi*.

signifies: “right after the fun of protecting the calves”—this means the idea that there was a delay caused by another kind of activity is rejected— and *ca* means *tu*, in the sense of *bhinnopakrama* (introducing a new topic).²

“Both of Them, being served by the age of *pauganḍa*” (*pauganḍa-vayaḥ-śrītau* = *pauganḍa-vayasā sevītau santau*), that is, by the time beginning from the sixth year of age, which is suitable for manifesting more Rasa than before.

In point of *vraje*: While making one aware that *pauganḍa-līlā* does not exist elsewhere, the sweetness of it, by a connection with Vraja (the cowherd village named Vṛndāvana), intimates the profuse good fortune of those who stay there. It should be understood in this way ahead, and elsewhere too.

“They were approved in the matter of herding cows” (*paśu-pāla-sammatau* = *paśūnām pālāne sammatau*): The desire of the Lord and of His elder brother to herd cows for the sake of amusements in Śrī Vṛndāvana had been known for a long time. But that desire had not been approved due to the abundant affection of Śrī Nanda and others, in consideration of *bālyā* (young childhood). On this occasion, though, it was approved due to the manifestation of some accumulation of age and strength, in accordance with the time.

Or the sense is: “Being approved by the cows and by the herdsmen (*paśu-pāla-sammatau* = *paśūnām pālānām ca sammatau santau*)—Or by the herdsmen (*paśu-pāla* = *paśū-pālānām*), that is, by all those who were cowherd by caste— They grazed the cows (*gāś cārayantau babhūvatuḥ*).” This occurred because He cared for the cows, the bulls, and even the calves, which were no longer suckling and could not let go of Him; because those animals would gather around Him, although there might seem to be a contrariety in those three types of animals being together; and because those animals would not go to the pastures without Him.

Further, the dual case is used due to profuse affection, with regard to the nondifference between Him and Baladeva and because Baladeva is His comrade.

Although Their herding only cows is already expressed, in *gāś*

2 The wording *tataś ca* is an idiomatic phrase which means ‘afterward’, in contrast to *tataḥ* which often means ‘because of that’.

cārayantau (while grazing the cows), ‘*paśu-pāla-sammatau*’ is said in consideration of herding all animals, including buffalos, all together.

Sakhibhiḥ samam (with the friends) is said in the sense that He herd the cows in the company of all the calf herders who were His friends.

Thus it’s understood that from that time onward, those who had been herding cows stopped doing it.

The Lord began to herd cows on the eighth day of the bright fortnight of Kārttika. For instance, in the *kārttika-māhātmya*: *śuklāṣṭamī kārttike...* (see above).

“With the signs on the resplendent lotus feet (*padaiḥ = śrī-pādābja-cihnaiḥ*)—which are endowed with uncommon characteristics, such as a thunderbolt and an elephant goad, which are directly apparent due to not wearing sandals for the sake of showing favor to resplendent Earth, who made an effort to cry for the purpose of His descent— They made Vṛndāvana beautiful,” or They made it an embodiment of virtue (*puṇyam = sākṣāt puṇya-rūpaṁ sundaram vā*). Regarding *atīva*, although Vṛndāvana is naturally *puṇya*, at this time, more than ever before, They made it extremely so (*atīva = atyantam*) by going everywhere. Or, the idea is simply that Vṛndāvana is superior to *Vaikuṇṭha*.

Jīva Gosvāmī—“Afterward” (*tataḥ*) means “after the fun of the fifth year.”³ The word *ca* means *tu*, in the sense of *bhinnopakrama* (different beginning). The sense of *vraje* is that the herding continued only in Vraja, as before. This should be understood in the same way ahead too.

(Additions are underlined.) In point of *paśu-pāla-sammatau* (both of Them were approved in the matter of herding cows): The desire of the Lord and of His elder brother to herd cows for the sake of amusements in Śrī Vṛndāvana had been known for a long time. But that desire had not been approved due to the abundant affection of Śrī Nanda and others, in consideration of *bālya* (young childhood). On this occasion, though, it was approved due to the manifestation of some accumulation of age and strength, in accordance with the time.

3 Purī Dāsa: Two manuscripts out of six have the reading *catur-varṣa-kṛdānantaram* (after the fun of the fourth year) instead.

However, the explanation *paśu-pālānām sammatau* [in *Bhāvārtha-dīpikā*] is suggestive of the skilfulness of those two in herding animals. It is akin to *pandita-sammatah* (esteemed by scholars).

Or the sense is: “Being approved by the cows and by the herdsmen (*paśu-pāla-sammatau* = *paśūnām pālānām ca sammatau santau*),” because He cared for the cows, the bulls, and even the calves, which were no longer suckling and could not let go of Him; because those animals would gather around Him, although there might seem to be a contrariety in those three types of animals being together; and because those animals would not go to the pastures without Him.

Concerning the dual case in *tau* (those two): Shedding light on His being profusely affectionate, by the mention as a pair, is for the purpose of indicating the excellence of the games.

Regarding *sakhībhiḥ samam* (with the friends), it’s understood that, starting from this time, the previous ones stopped herding cows. These persons were described in the verse beginning from: *tatah pravayaso gopāḥ*, “the cowherd men, who were advanced in age” (10.13.34).

The drift is as follows: Previously Nanda himself herded the cows because a substitute, his son, was unqualified for the task of herding cows as a form of personal duty. In tending their respective cows, other cowherds of Nanda’s age joined him. But starting from this time, when Kṛṣṇa began herding the cows, boys of His age who were suitable friends went with Him. This happened on the eighth day of the bright fortnight of Kārttika. For instance, in the *kārttika-māhātmya* in *Padma Purāṇa*:

śuklāṣṭamī kārttike tu smṛtā gopāṣṭamī budhaiḥ |
*tad-dinād vāsudevo ’bhūd go-paḥ pūrvam tu vatsa-paḥ ||*⁴

“In Kārttika, the eighth day of the bright fortnight is remembered as *gopāṣṭamī* by the learned. From that day, Vāsudeva became a cow herder, whereas previously He was a calf herder.”

4 This verse is not found in modern editions of *Padma Purāṇa*.

“With the signs on the resplendent lotus feet (*padaiḥ* = *śrī-pādābja-cihnaiḥ*)—which became quite apparent due to not wearing sandals, since that kind of service to the cows is the own *dharma* (duty) of the cowherd caste— They made Vṛndāvana beautiful,” or They made it a generator of virtue (or an evoker of auspiciousness) (*punyam* = *punya-janakam sundaram vā*). The sense of *atīva* (very) is that now Kṛṣṇa and Balarāma were going everywhere.

Viśvanātha Cakravartī—

dhenūnām rakṣaṇam jyeṣṭha-stutiḥ svaiḥ saha khelanam |
dhenukasya vadho rakṣā viṣāt pañca-daśe gavām ||

“In the fifteenth chapter, herding the cows, praising the elder brother, playing with His friends, killing Dhenuka, and saving the cows from poison take place.”

10.15.1

“After that (*tataḥ*), that is, after the games in the fifth year of age, both of Them became approved in the matter of herding the cows (*paśu-pāla-sammatau* = *paśūnām pālāne sammatau*) (*sammatau* = *gopaiḥ sammatī-bhūtau*).” That day is noticed in the *kārttika-māhātmya* in *Padma Purāṇa*: *śuklāṣṭamī kārttike...* (see above).

“The two of Them made Vṛndāvana beautiful (*punyam* = *cāru*), to a high degree (*atīva*), with the signs of Their feet (*padaiḥ* = *padacihnaiḥ*), such as the flag.” The word *atīva* is used because previously the lines of the nineteen signs impressed on the ground were barely visible since the feet were tiny.

Baladeva Vidyābhūṣaṇa—

dhenūnām pālanaṁ pañca-daśe saṅkarṣaṇa-stutiḥ |
svaiḥ kṛiḍā dhenuka-vadhaṁ sa-trāṇaṁ ca viṣato 'bhavat ||

“In the fifteenth chapter, there is herding the cows, praising Saṅkarṣaṇa, playing with His own, killing Dhenuka and protecting from the effects of poison.”

10.15.1

“The two of Them made Vṛndāvana very charming (*atīva punyam*

= *atīva manojñam*),” because at that time the signs of Their feet became more resplendent due to being eminently visible on the ground.

In case someone were to retort, “Grazing cows is not appropriate for Kṛṣṇa because He, though a cowherd, is the son of a king,”⁵ the answer is: “It is, because this is proper for Him as the supreme Lord. He is the Yajña-puruṣa. The perfection of a fire sacrifice comes about with mantras and with ghee, a dairy product, hence herding the cows accomplishes being the Yajña-puruṣa.”

Bhaktisiddhānta Sarasvatī—“Rāma and Kṛṣṇa, served by the time that starts from the sixth year of age (*pauganḍa-vayaḥ-śrītau* = *ṣaṣṭhābdārambha-kālena sevītau*), were appointed to the task of herding the cows in the pastures (*vraje*).”

Vīra-Rāghava—They attained the age of *pauganḍa* (*pauganḍa-vayaḥ-śrītau* = *prāpta-pauganḍa-vayasau*).

Vallabhācārya—“The two of Them became approved in relation to herding cows in the pastures—or They became qualified to herd the cows (*vraje paśu-pāla-sammatau babhūvatuh*) (*paśu-pāla-sammatau* = *paśu-pālānām sammatau, paśūnām pālāne vā yogyau*). They made Vṛndāvana *punya* by the placements of Their feet (*padaiḥ* = *pāda-nyāsaiḥ*).” The *pauganḍa* age begins from six years of age and lasts until nine years of age inclusively.

Siddhānta-pradīpa—The age of *pauganḍa* appeared in Them (*pauganḍa-vayaḥ-śrītau* = *āviṣkṛta-pauganḍāvasthau*).

Anvītartha-prakāśikā—Rāma and Kṛṣṇa reached the age of *pauganḍa* in Vrindavan (*vraje pauganḍa-vayaḥ-śrītau*).”

ANNOTATION

At the very beginning, before the killing of Aghāsura, Viśvanātha Cakravartī said that when Kṛṣṇa and His friends entered the forest,

5 Rather, Nanda is figuratively designated as a king so that Kṛṣṇa can be called a prince. It is well known that girls fall in love with a prince.

Balarāma was not with them, since He was kept at home to appease the effects of His birth constellation on His birthday (*Sārārtha-darśinī* 10.12.1). The *Bhāgavatam* repeatedly mentions that the boys and the calves remained kidnapped for one year. Thus, there was a gap of three months from the end of that one year of kidnapping up to *gopāṣṭamī*.

The last verse of chapter eleven marks the time that Kṛṣṇa and Balarāma ended Their pastimes of *bālyā*. But the pastime of killing Agha occurred in *bālyā* although it was told in Their age of *paugāṇḍa* (10.12.37). The last verse of chapter eleven is repeated as the last verse of chapter fourteen. In that regard, Madhvācārya and Vallabhācārya say chapters twelve to fourteen are interpolations. Those three chapters contain elements of Vivarta-vāda.

10.15.2

*tan mādhave veṇum udīrayan vṛto
gopair grṇadbhiḥ sva-yaśo balānvitaḥ |
paśūn puraskṛtya paśavyam āviśat
vihartu-kāmaḥ kusumākaram vanam ||
upajāti (12)*

tat—that [forest] (or *tat* = *tasya*—His); *mādhavaḥ*—Mādhava; *veṇum udīrayan*—while causing the flute to sound; *vṛtaḥ*—surrounded; *gopaiḥ*—by the cowherds; *grṇadbhiḥ*—who were saying (proclaiming); *sva-yaśaḥ*—His fame; *bala-anvitaḥ*—accompanied by Bala; *paśūn puraskṛtya*—after placing the animals in front; *paśavyam*—beneficial for the animals; *āviśat*—He entered; *vihartu-kāmaḥ*—desiring to have fun⁶; *kusuma-ākaram*—a mine of flowers; *vanam*—the forest.

*mādhavaḥ vihartu-kāmaḥ (san) veṇum udīrayan sva-yaśaḥ
grṇadbhiḥ gopaiḥ vṛtaḥ balānvitaḥ (ca) paśūn puraskṛtya tad vanam
paśavyam kusumākaram āviśat.*

6 Grammatically, the word *vihartu-kāmaḥ* was originally *vihartum-kāmaḥ*. The *m* is deleted by the rule: *tumo masya haraḥ kāma-manasoḥ*, “The *m* of *tum[u]* is deleted when the words *kāma* or *manas* follow” (*Harināmāmṛta-vyākaraṇa* 964).

Wanting to have fun, Mādhava, surrounded by cowherds who were proclaiming His fame and accompanied by Balarāma, placed the animals in front and entered the forest, a mine of flowers beneficial for cows, while playing His flute.

Śrīdhara Svāmī—“Surrounded by cowherds who were proclaiming His fame (*sva-yaśo grṇadbhir gopair vṛtaḥ*), He entered (*āviśat = prāviśat*) the forest (*tat = tad vanam*).”

Sanātana Gosvāmī—Having pointed out in a general way that both of Them were grazing cows and so on, now, to talk about a good fun which is sweeter than sweet and to hint at the predominance of the Lord in that regard, Śukadeva gives details about the fun on the first day so that the description can be extended to other such occasions.

The pronoun *tat* signifies either *vṛndāvanākhyam* (the forest known as Vṛndāvana), *suprasiddham* (very well-known), or *anīrvacanīya-māhātmyam* (its glory is inexpressible).” Alternatively, *tat* is said by him due to a special remembrance on account of profuse *prema*. In this case too, one of those three meanings applies.

Mādhavaḥ means *lakṣmī-kāntaḥ* (the lover of Lakṣmī; or He whose lover is Lakṣmī). The sense is the affluence of Vṛndāvana expanded. Or *mādhavaḥ* denotes: *madhu-vaṁśe avatīrṇaḥ*, “He who descended in Madhu’s dynasty” to reveal His unlimited godhood. The drift is: What is happening at this time is fitting.

There is a double meaning: As, by the entrance of spring, called *mādhava*, the entire forest spontaneously becomes abundantly endowed with flowers and so forth, so the forest becomes that way by His entrance. Alternatively, the derivation is: *madhu madhu-rasaḥ tena kṛṇāti iti mādhavaḥ*, “*Madhu* connotes *madhura-rasa*. He plays with that, hence He is *Mādhava*.”⁷ The sense is: to enjoy

7 Jīva Gosvāmī edited that out. An explanation is needed to explain the application of the suffix *[ṇ]a* after the word *madhu* to make the word *mādhava*. There is a rule: *tad asyām praharaṇam iti kṛḍāyām ṇaḥ*, “The suffix *[ṇ]a* is added in the sense of a game: “That is the weapon in this game”” (*Aṣṭādhyāyī* 4.2.57) (HNV 2432) (*Siddhānta-kaumudī* 1266). Thus, perhaps *madhu*, that is, *madhura-rasa*, is to be considered a weapon, and *mādhava* (spring) is a game played with the weapon of *madhura-rasa*. But

the *madhura-rasa* of Śrī Vṛndāvana.

“While loudly sounding (*udīrayan* = *uccair īrayan*) the flute,” that is, “while playing only with the sweetness of the blossom of the resplendent lips.” And this was for the purpose of enrapturing those who abide in Śrī Vṛndāvana by letting them known about His entrance. Or it occurred from an upsurge of His intense joy by entering the inner part of it.

“He was surrounded by cowherds who were mentioning (*grṇadbhiḥ* = *kīrtayadbhiḥ*) His fame,” or “who were glorifying the fame that is wealth (*śva*).” That is, fame is a form of His wealth (*śva-yaśaḥ* = *svasya kīrvā svam nija-dhana-rūpaṁ yaśaḥ*). They did this for fun, owing to their own rapture ignited by His desire to have fun.

The word *paśūn* (animals) is said in consideration of buffalos and the like. *Aviśat* means *āviveśa*, that is, *prītyā antaḥ prāviveśa*, “With affection, He entered the inner part.” As a pun, the animals, the birds, the trees, etc., all those who were there, became possessed (*āviṣṭa*) by Śrī Kṛṣṇa.⁸

The forest is a mine of flowers (*kusumākaram* = *kusumānām ākaram*): Many kinds of flowers bloom in autumn. Or this is said because all the flowers of Śrī Vṛndāvana always flourish automatically.

Paśavyam signifies that the animals spontaneously became happy. There was no effort involved in herding them. Similarly, the requisites for having a good time are illustrated with these two: *gopair vṛtaḥ* (surrounded by cowherds) and *balānvitaḥ* (accompanied by Bala).

Jiva Gosvāmī—(Additions are underlined.) Having pointed out in a general way that both of Them were grazing cows and so on, now, to talk about a good fun which is sweeter than sweet and to hint at the predominance of the Lord in that regard, Śukadeva gives details about the fun on the first day so that there is no need to say the same on similar occasions.

words formed by this rule are feminine. Other derivations of *mādhava* from *madhu* can be made, such as “He emanates from honey, that is, from *madhura-rasa*,” by the rule: *tataḥ prabhavati*, “It originates from that” (HNV 1158) (*Aṣṭādhyāyī* 4.3.83), but not in the direct sense of “He plays.”

8 The double meaning is implied by adding *paśūn* and *āviśat* to form a separate sentence (He entered the animals).

Tad signifies *vr̥ndāvanākhyam* (known as *Vṛndāvana*); Or *suprasiddham* (very well-known), or even *anirvacanīya-māhātmyam* (whose glory is inexpressible). The usage of the word *tad* is due to a special remembrance on account of profuse *prema*.

Mādhavaḥ means *lakṣmī-kāntaḥ*. This is said with the intent to communicate the expansion of the affluent splendor of *Vṛndāvana*. As a double meaning, ‘Mādhava’ means: *vasantaḥ iva*, that is: *tad-ullāsakah*.

“While loudly playing (*udīrayan* = *uccair īrayan*) (*īrayan* = *vādayan*) the flute.” And that was due to an upsurge of His intense joy by entering within it and because of the excitement, of those who abide in Śrī Vṛndāvana, by enthralling them by letting them known about His entrance.

“He was surrounded by cowherds who were proclaiming (*gr̥nadbhiḥ*) His fame (*sva-yaśaḥ* = *svasya yaśaḥ*).” The rise of their joy imbued with their love for Him at the outset of the good fun is implied.

Avīśat means *āviveśa*, that is, *prītyā antaḥ viveśa*. As a double meaning, the animals, the birds, the trees, etc., all those who were there, became possessed (*āviṣṭa*) by Śrī Kṛṣṇa.

The forest is a mine of flowers (*kusumākaram* = *kusumānām ākaram*) because all the flowers of Śrī Vṛndāvana always flourish automatically. *Paśavyam* signifies that the animals spontaneously became happy. There was no effort involved in herding them. Similarly, the requisites for having a good time are illustrated with these two: *gopair vṛtaḥ* (surrounded by cowherds) and *balānvitaḥ* (accompanied by Bala). For this reason it is only said: *vihartu-kāmaḥ* (desiring to have fun).

Viśvanātha Cakravartī—“He completely (*ā* = *samantāt*) entered (*āviśat* = *samantād aviśat*) the forest (*tad vanam*), which is beneficial for cows (*paśavyam* = *paśubhyaḥ hitam*).” As a pun, ‘Mādhava’ means: *vasantaḥ iva* (He is like spring), in other words: *tad-ullāsakah* (He makes spring resplendent).

Vira-Rāghava—*Tat* means *tadā* (at that time).

Vallabhācārya—*Tat* means *tatra* (there).

10.15.3

*tan mañju-ghoṣāli-mṛga-dvijākulam
 mahan-manah-prakhyā-payah-sarasvatā |
 vātena juṣṭam śata-patra-gandhinā
 nirikṣya rantum bhagavān mano dadhe ||
 upajāti (12)*

tat—that [forest]; *mañju-ghoṣa*—whose sounds were charming; *ali-mṛga-dvija-ākulam*—teeming with bees, deer, and birds; *maha-manah-prakhyā*—looked liked the minds of the greats; *payah*—in which the water; *saras-vatā*—which had a lake; *vātena*—by a wind; *juṣṭam*—served; *śata-patra*—of hundred-petalled [lotuses]; *gandhinā*—which had the fragrance; *nirikṣya*—observing; *rantum*—to enjoy; *bhagavān*—the Lord; *manah*—[His] mind; *dadhe*—made up.

tad (vanam) mañju-ghoṣāli-mṛga-dvijākulam mahan-manah-prakhyā-payah-sarasvatā śata-patra-gandhinā vātena juṣṭam nirikṣya bhagavān (tasmin vane) rantum (svasya) manah dadhe.

The woodland was teeming with sweet-sounding bees, deer and birds. It was served by a breeze that had the fragrance of lotuses and that was related to a lake in which the water was clear like the minds of the greats. Observing the forest, the Lord made up His mind to have fun.

Śrīdhara Svāmī—The syntactical connection is: *tad vanam nirikṣya rantum mano dadhe*, “Observing the forest, He made up His mind to have fun.” What is the forest like?

☆ It is filled with bees, deer, and birds, all three of which are sweet-sounding (*mañju-ghoṣāli-mṛga-dvijākulam* = *mañju-ghoṣāḥ ye ali-mṛga-dvijāḥ bhramara-mṛga-pakṣiṇaḥ taiḥ ākulam vyāptam*).

☆ It is served by a breeze which has a lake, as its starting point, in which the water is transparent and is similar (*prakhyā* = *tulya*) to the mind of the greats (*mahan-manah-prakhyā-payah-saras-vatā vātena juṣṭam* = *mahatārṇ manasā prakhyāṁ tulyāṁ svaccharṇ payah yasmin tat saraḥ āśrayatvena asti yasya tena vātena juṣṭam*).

The mention of a lake implies the coolness of the breeze. The adjective *śata-patra-gandhinā* (the wind ‘has the aroma of lotuses’) implies that the wind has an exquisite fragrance. The word *juṣṭam* (the forest ‘served’ by a breeze) hints at the indolence of the breeze.

Sanātana Gosvāmī—To describe yet another type of fun, in this verse he talks about the beginning of the Lord’s leisure activity. A high transparency, due to being similar to the minds of the greats, that is, of the Lord’s devotees, and a suitability for the Lord’s leisure activity are stated. *Juṣṭam* means *sevitam* (was served). As a pun, the sense is the breeze acted like a servant. “Observing the glory of the woodland—that is, upon taking a look by widening the eyes, which were satisfied by everything—He made His mind immersed in *prīti* (bliss or love) (*mano dadhe = prītyā manaḥ abhiniviṣṭam cakre*).” This means He began to make it so immersed... to show His own type of godhood. This is implied from the term *bhagavān* (Lord).

Jīva Gosvāmī—(The commentary is the same as *Bṛhad-vaiṣṇava-toṣaṇī*. In addition:) To describe yet another type of fun, in this verse he talks about the beginning of the Lord’s leisure activity. A high transparency, due to being similar to the minds of the greats, that is, of the Lord’s devotees, and a suitability for the Lord’s leisure activity are stated.

In *sarasvat*, it should be understood that *saras* (lake or pond) is in the plural. In those ponds, the water was clear like the minds of the greats. An *utprekṣā* is suggested: The mindset of great sages had taken the shape of various water droplets in the breeze.

“Upon observing the forest, that is, upon showing His approval by casting His glance of satisfaction, He made His mind immersed in *prīti* (*mano dadhe = prītyā manaḥ abhiniviṣṭam cakre*).” The term *bhagavān* implies a superexcellence in being an enchanter of it.

Viśvanātha Cakravartī—“Observing that woodland,” which delights the five senses...

“It was filled (*ākulam = vyāptam*) with bees, deer, and birds (*dvija = pakṣi*), all three of which were making lovely sounds.” The woodland thus delights the ears.

It was served (*juṣṭam = sevitam*) by a breeze. The woodland thus

delights the sense of touch by an indolence implied in that way and by a coolness intimated as follows: “The woodland has a lake, as its foundation, in which the water is cool, sweet and transparent, like the minds of the greats” (*mahan-manah-prakhyā-payah-saras-vatā vātena juṣṭam* = *mahatām manah-prakhyām manah-sadṛśām śītala-madhura-svaccham payah yatra tat sarah āśrayatvena asti yasya tena*).

The woodland delights the tongue by its sweetness, the nose by its fragrance, in reference to *śata-patra-gandhinā* (it has the aroma of lotuses), and the eyes by its beauty, implied by the mention of lotuses.

Baladeva Vidyābhūṣaṇa—The prose order is: *tad vanam nirikṣya bhagavān tatra rantum mano dadhe*, “Observing that forest, the Lord made up His mind to delight in it.”

10.15.4

*sa tatra tatrāruṇa-pallava-śrīyā
phala-prasūnoru-bhareṇa pādayoḥ |
sprśac-chikhān vikṣya vanaspatīn mudā
smayann ivāhāgra-jam ādi-pūruṣaḥ ||
(vaṁśa-sṭha-bilam)*

sah—He; *tatra tatra*—here and there (in the forest; or on the branches); *aruṇa*—reddish; *pallava*—of buds; *śrīyā*—with the splendor; *phala-prasūna*—of fruits and flowers; *uru-bhareṇa*—due to the heavy weight; *pādayoḥ*—at both feet; *sprśat-śikhān*—whose tips were touching; *vikṣya*—beholding; *vanaspatīn*—the trees; *mudā*—with joy; *smayan iva*—as if smiling; *āha*—says (spoke); *agra-jam*—to the elder brother; *ādi-pūruṣaḥ*—the topmost Puruṣa (God in His personal form).

sah ādi-pūruṣaḥ tatra tatra (vane paryatan) aruṇa-pallava-śrīyā (saha) phala-prasūnoru-bhareṇa pādayoḥ sprśac-chikhān vanaspatīn vikṣya smayan iva (svasya) agrajam (prati) mudā āha (sma).

Beholding the trees, the tips of whose branches were touching His feet with the splendor of reddish buds here and there due to the

weight of fruits and flowers, the foremost Puruṣa smiled, as it were, and joyfully addressed His elder brother.

Śrīdhara Svāmī—“Beholding the trees, the tips of whose branches were touching (*spṛśac-chikhān* = *spṛśantyaḥ śikhāḥ yeṣām tān*) (*śikhāḥ* = *śākhāgrāṇi*) His feet with the splendor of their reddish buds (*aruṇa-pallava-śriyā* = *aruṇa-pallava-śriyā saha*)...”

Sanātana Gosvāmī—“Here and there, that is, in every place, meaning everywhere (*tatra tatra* = *sthāne sthāne* = *sarvatra*).” *Śrī* (splendor) means *sampat* (affluence); *bhara* means *bhāra* (burden, weight). The rest was explained by Śrīdhara Svāmī. Or, the tips of the branches were touching His feet because of the splendor of reddish buds and because of the weight of fruits and flowers.

Or: *pādayoḥ nijāruṇa-pallavād api śriyā śobhayā hetunā iva*, “The tips of branches were touching as if because of the resplendence from the reddish buds of His feet.” In regard to *spṛśac-chikhān*, Śuka makes one aware that touching was done with *bhakti*. Also on account of that, the nonmention of the leaves is because they are not to be included like the fruits and the flowers. Owing to their excellence in this way, *vanaspatīn* denotes *vanānām patīn* (masters of the forests), in other words: *mahā-vṛksān* (stately trees).

He was as if smiling inasmuch as a smile is always automatically found on His divine mouth. Or: *agrajam iva āha*, “He spoke to him who is as if the elder brother,” insofar as in truth the culmination of these descriptions is automatically only about Him. Concerning *ādi-puruṣaḥ*: Although he cannot possibly be His elder brother, for the sake of a particular fun there was a birth as the elder brother, and so it is certainly proper to speak to him in that way. The same applies later on as well. At first there was only one amusement for the sake of the merriment of the mind toward the particulars of *ādya-rati* (the first, that is, topmost, *rati*), because of being said with this: *ranturṁ bhagavān mano dadhe*, “the Lord made up His mind to take pleasure” (verse 3).⁹ Or *ādi-puruṣaḥ* means *puruṣottamaḥ*. The

⁹ Sanātana Gosvāmī equates *ādi*, in *ādi-puruṣaḥ*, with the *ādi-rasa*: *madhura-rasa*. This interpretation is substantiated in verses 7 and 8. In

gist is: Everything—that is, highly respecting the elder brother for the sake of teaching the world, and the sweetness of delighting in this and that—is appropriate for Him.

Jiva Gosvāmī—... The rest was explained by Śrīdhara Svāmī. Alternatively: *tena ca hetunā karaṇena vā sprśac-chikhān*, “The tips of branches were touching because of the weight, or else by means of the weight.” Owing to an excellence in this way, the term *vanaspatīn* is used, which means *vanānām patīn* (masters of the forests), in other words: *mahā-vṛkṣān* (stately trees). Although a similarity to trees is not expressed by the word *vanaspati* because of the definition in *Amara*: *vānaspatyaḥ phalaiḥ puspāt, tair apuṣpād vanaspatiḥ*, “*Vānaspatya* is a tree with fruits from blossoms; *vanaspati* is a tree with fruits not originating from blossoms” (*Amara-koṣa* 2.4.6), still, by the logic of inherent concomitance of a sign (*liṅga-samavāyanyāya*), the *vānaspatyas* are included by that word.

He smiled (*smayan*) because some aspects of the forest reminded Him of the *gopīs*. This is mentioned in verse 7. Another reason is that in this way he as if enhanced His boyish fickleness. Given that He was manifesting friendship in *bālya* in terms of always feeling one with His companions, at that time His elder brother had a mere secondary role; this is expressed with the epithet *agrajam* (elder brother). The sense is: “Kṛṣṇa was as if smiling although he is His elder brother.” The two moods of friendship and brotherhood will be shown ahead in verse 14, therefore Kṛṣṇa’s humor in the next verses is meant as a praise. Why did Balarāma, as His elder brother, not crack a joke at Him? In that regard Śuka says: *ādi-puruṣaḥ*, which signifies: *ādiḥ guṇādinā śreṣṭhaḥ ca asau puruṣaḥ ca*, “He is the best male, due to His virtues and so forth.”

Viśvanātha Cakravartī—“Beholding the trees (*vanaspatīn* = *vṛkṣān*), whose tips, along with the splendor of reddish buds (*aruṇa-pallava-śrīyā* = *aruṇa-pallavānām śobhayā saha*)—they had splendor because of facing downward—, were touching (*sprśac-chikhān* = *sprśantyāḥ*)

another context, Viśvanātha Cakravartī does so too (*Sārārtha-darśinī* 1.1.1). Nonetheless, Purī Dāsa remarks that half the manuscripts have the reading *kārya-rati-viśeṣeṣu* (toward the particulars of the *rati* to be carried out) instead of *ādya-rati-viśeṣeṣu*.

śikhāḥ yeṣāṁ tān) at both feet (*pādayoḥ*), due to the heavy weight of the fruits and of the flowers (*phala-prasūnoru-bhareṇa* = *phalānāṁ prasūnānāṁ ca uru-bhareṇa*), He spoke while smiling (*smayan* = *smayamānaḥ*).”

The eminence of the trees which is meant to be stated this way culminates in His eminence. In addition, because it is improper for Him to state His own eminence and because He cannot keep Himself from talking as a result of the loss of gravity, a loss generated by joy, as stated with the adverb *mudā* (joyfully), Kṛṣṇa implicitly projects His own eminence on Rāma. Therefore in verse 6 Kṛṣṇa will address Rāma with the vocative *ādi-puruṣa*. In point of *iva* (as if), the gist is: “My elder brother should not perceive this intention of Mine (projecting His own eminence).” Thus, He was concealing a smile, but it is not that He was smiling. For instance, there is an explanatory verse and a half in *Bhāgavatāmṛta*:

śrī-vṛndāvana-tad-vāsi-mādhuryollola-cetasā |
tat-stave hariṇā labdhe¹⁰ nijotkarṣāvasāyinam |
tam ālocya tato rāmam apadiśya vyadhāyi saḥ ||
ato 'tra naiva tātparityaṁ rāmotkarṣānuvarṇane |
sakhya-bhāvāt tadā rāme narmaṇedam udīritam ||

“With a mind greedy for the sweetness of both Vṛndāvana and those who reside there, Hari was about to praise Vṛndāvana, but when He realized that such a praise would culminate in His own eminence, He did the praise by referring to Rāma. Hence the purport of His praise is not Rāma’s eminence. Rather, this was said as humor directed at Rāma, because of the mood of friendship.” (*Laghu-bhāgavatāmṛta* 1.5.345-346)¹¹

Concerning *ādi-puruṣaḥ* (a synonym of *ādi-pūruṣaḥ*): He is the origin of Balarāma, given that He is Svayaṁ Bhagavān, although He is his younger brother.

Baladeva Vidyābhūṣaṇa—The syntactical connection is: *tatra tatra*

10 Some editions of *Laghu-bhāgavatāmṛta* read: *hariṇārabdhe*.

11 This is Rūpa Gosvāmī’s explanation of *Bhāgavatam* 10.15.8.

paryāṭan sa nanda-sūnur ādi-puruṣo vanaspatīn vikṣya smayann ivāgrajam āha, “Beholding the trees while going around here and there, He, Nanda’s son, the foremost Puruṣa, as if smiling, spoke to the elder brother.” Here, because the eminence of the trees culminates as His own, and because it is improper for Him to mention His own eminence, stating Rāma’s eminence is not contradictory. In point of *mudā smayann iva* (as if smiling, out of joy): The inability to not make a profound remark is also implied.

Anvitārtha-prakāśikā—*Smayan* is poetic license (is justified in consideration of the sages’ license to break the rules of grammar). *Āha* (He says) means *āha sma* (He spoke).

10.15.5

śrī-bhagavān uvāca
aho amī deva-varāmarārcitaṁ
pādāmbujaṁ te sumanaḥ-phalārhaṇam |
namanty upādāya śikhābhiḥ ātmanaḥ
tamo-’pahatyai taru-janma yat-kṛtam ||
upajāti (12)

śrī-bhagavān uvāca—the Lord said; *aho*—(used for expressing astonishment); *amī*—those ones; *deva-vara*—O best of gods; *amarārcitaṁ*—worshiped by the gods; *pāda-ambujaṁ te*—to your lotus feet; *sumanaḥ*—flowers; *phala*—fruits; *arhaṇam*—offerings for worship; *namanti*—they bow; *upādāya*—after taking; *śikhābhiḥ*—with the tips of branches; *ātmanaḥ*—their own; *tamaḥ*—darkness (ignorance); *apahatyai*—to remove; *taru-janma*—birth as trees; *yat*—by which [ignorance]; *kṛtam*—done.

śrī-bhagavān uvāca—*aho deva-vara! taru-janma yat-kṛtam, amī (taravaḥ) ātmanaḥ (tasya) tamo-’pahatyai śikhābhiḥ sumanaḥ-phalārhaṇam upādāya te amarārcitaṁ pādāmbujaṁ namanti.*

The glorious Lord said: “How amazing, best of gods! Taking flowers and fruits, articles of worship, with their branchlets, these trees bow to your lotus feet, revered by the immortals, to remove their ignorance, which occasioned their birth as trees.

Śrīdhara Svāmī—The prose order is: *taru-janma yena tamasā kṛtam, tasya tamasaḥ pāpasya apahatyai nāśāya*, “to terminate (*apahatyai* = *nāśāya*) the darkness, that is, the sin, by which a birth as a tree took place (*yat-kṛtam* = *yena kṛtam*).” Or: *yena tvayā īsvareṇa sarvopakāraḥ taru-janma kṛtam, tam tvām namanti*, ““They praise him, that is, you, God, by means of whom a birth as a tree, which benefits all, occurred,” to terminate the darkness, that is, the ignorance, about birth, although the birth is extolled this way.” (*tamo-’pahatyai* = *evam ślāghye ’pi janmani yad ajñāna-rūpaṁ tamo ’sti tasya apahatyai*)

Sanātana Gosvāmī—*Aho* has the sense of either *praharṣa* (great joy), *sādara-sambodhana* (respectful vocative), or *āścarya* (astonishment). The syntactical connection is: “O best among those who are worthy of being worshiped!” (*deva-vara* = *pūjya-śreṣṭha*). Or “O best of gods!” (*deva-vara* = *devottama*). “To remove ignorance (*tamo-’pahatyai* = *ajñānasya apahatyai*), those ones, that is, these ones, although they belong to immobile species (*amī* = *ime* = *ime sthāvara-yonayaḥ api*), are bowing to your lotus feet, which are worshiped by immortals, in whom the chief element is *sattva*, after obtaining nearby, or after taking as a respectful gift (*upādāya*) (*upa* = *saṁīpe upadhaukanatvena vā*), flowers and fruits, which are articles of worship (*sumanaḥ-phalārhaṇam* = *puṣpaṁ phalaṁ ca tad eva arhaṇam*)—by the derivation: *arhyate anena iti pūjopakaraṇam*, “worshiping is done by means of this, thus it is paraphernalia for *pūjā*”—with their tips (*śikhābhiḥ* = *agra-bhāgaiḥ*).” Regarding *sumanasah* (flowers; or superb minds): As a pun, their being a form of *bhāva* is intimated.

Alternatively: “*Aho* bro! These ones bow to your lotus feet, which are worshiped by the best of gods, Brahmā and others, and by the immortals, that is, by those who are devoid of death (*deva-varāmārārcitam* = *deva-varaiḥ amaraiḥ ca arcitam*).” In that regard, liberated souls have ignorance, by accepting liberation.

There are other general explanations. In point of *ātmanaḥ śikhābhiḥ*: Obviously, in the world, an object for a respectful gift with devotion can be brought only after putting it on one’s head. In a general way, *taru-janma* denotes the species of all immobile beings. Moreover, “to remove bad *prārabdha karma* (*tamaḥ* = *tamasah* =

duṣprārabdhasya), the cause of it.” This is said from an ordinary perspective. The gist is: “because, due to our immobility, we are unable to go in your company, unlike like the animals, the birds, and so on.”

Alternatively: *ātmanah tamo-'pahatyai*, “to remove their own sadness (*tamaḥ* = *śoka*).” Someone might ask: “Why is that so?” He responds, “because (*yat* = *yasmāt*) birth as trees was done by you.” The rest is the same. Therefore a boon of sorts is to be understood: “May they always be in your company.”

Jīva Gosvāmī—“Wow!” or “How wonderful!” Thus, *aho* has the sense of either *prahaṣa* (great joy) or *āścarya* (astonishment). “O best of all gods!” (*deva-vara* = *sarva-devottama*). Taking (*upādāya* = *grhītvā*) flowers and fruits, articles of worship (*sumanaḥ-phalārhaṇam* = *puspaṁ ca phalaṁ ca tad eva pūjopakaraṇam*), with their tips (*ātmanah śikhābhiḥ* = *ātmanah agra-bhāgaiḥ*)—as a double meaning: “taking with the heads (*śikhābhiḥ* = *śirobhiḥ*) in terms of being choice articles” (*upādāya* = *upādeyatvena grhītvā*)—those ones, that is, even though they belong to immobile species (*amī* = *ime* = *ime sthāvara-yonayaḥ api*), are offering obeisances (*namanti* = *namaskurvantaḥ*) to your lotus feet,” that is: *śikhābhiḥ tava pādāmbuje samarpayanti*, “They are presenting fruits and flowers at your lotus feet only with their heads.” What are the lotus feet like? *amarārcitam*, “they are worshiped by Brahmā and other gods and by liberated souls.”

[Someone might wonder:] “How is it that immobile beings have this kind of knowledge?” To that he says: *tamo-'pahatyai taru-janma yat-kṛtam*. Those who have this kind of *bhāva* do not have ignorance. On the contrary: “A birth as a tree, which birth has a connection with Vṛndāvana, was taken by them (*yat-kṛtam* = *yaiḥ aṅgī-kṛtam*) to terminate (*apahatyai* = *nāśāya*) the darkness [of ignorance] of those who are seeing and of those who are listening.”

There is another explanation: “They bow to terminate the sorrow (*tamo-'pahatyai* = *duḥkha-nāśāya*) of the inability to associate with you like the animals, the birds, and others do.” Who are these ones? “Births as trees were obtained by them (*yat-kṛtam* = *yaiḥ prāptam*).” This is meant to be expressed in reference to *nitya-siddhas*, but in relation to *sādhana-siddhas*, the substance of *ātmanah*

tamo-'pahatyai is: “to terminate the sorrow of not attaining you.” *Yat-kṛtam* and the rest signifies, for example: *brahmaṇā prārthitam*, “[a birth as a tree] is requested by Brahmā.”¹²

By wandering everywhere in this way, everyone’s happiness can be brought about repeatedly. This is eminently stated with the desire to play at will.

Viśvanātha Cakravartī—He talks to the elder brother to let the trees of Vṛndāvana, the topmost devotees, know, with a sidelong glance, about His cleverness, “I know what all of you are repeating in your minds: “We are worshiping the feet of our master with our flowers, fruits, and so on.””

“Taking gifts, which are this and that (*sumanaḥ-phalārhaṇam upādāya = upāyanam tat tad upādāya*), with their respective heads (*śikhābhiḥ = sva-sva-śirobhiḥ*), they bow to the lotus feet.” The sense is: “With devotion they offer this and that at both feet just with their heads.” For what purpose? *ātmanaḥ tamo-'pahatyai*, “to remove their offense (*tamaḥ = tamasaḥ = aparādhah*), by which offense birth as trees occurred” (*yat-kṛtam = yena aparādhena utpāditam*): “Alas! We took birth as trees. We did some offense, because of which an inability to go near Kṛṣṇa was occasioned by the Creator.” The Lord reiterated the same statement arisen from their *anurāga*. In truth, however, a birth as a tree in Vṛndāvana is not the result of an offense because it is requested even by Brahmā and others.

Baladeva Vidyābhūṣaṇa—“O best of gods! Taking gifts, the flowers and the fruits (*sumanaḥ-phalārhaṇam upādāya = tad rūpam upāyanam grhitvā*), with their heads (*ātmanaḥ śikhābhiḥ = ātmanaḥ śirobhiḥ*), those trees (*amī = amī taravaḥ*) bow at your feet, which are worshiped by Viriṇca and others.” For what purpose? *tamo-'pahatyai*, “to terminate (*apahatyai = vināśāya*) the ignorance (*tamaḥ = tamasaḥ = ajñānasya*) of those who hear about us offering obeisances, because (*yad = yataḥ*) birth as trees was accepted (*kṛtam = svī-kṛtam*) for the purpose of honoring your feet with flowers and so on.” It cannot be said that the trees are ignorant, because they

12 In this explanation, the antecedent of *yat* in *yat-kṛtam* is *amara* (the immortals).

have that kind of *bhāva* and because that birth is being requested by Brahmā and others.

Śrīnātha Cakravartī—Alternatively: “to remove the ignorance because of which the origination of other trees was done (*tarujanma* = *tarūṇām anyeṣām janma*).” However, it is not that they have an origination due to ignorance, since they are filled by Him. It is said like that in a description of *Vaikuṇṭha*: *kaivalyam iva mūrti-mat*, “[In *Vaikuṇṭha*, the forest named *Naiḥśreyasa*] is as if the embodiment of absolute bliss (lit. It’s as if the Absolute has a form)” (*Bhāgavatam* 3.15.16).¹³

10.15.6

*ete ’linas tava yaśo ’khila-loka-tīrthaṁ
gāyanta ādi-puruṣānu-pathaṁ bhajante |
prāyo amī muni-gaṇā bhavadiya-mukhyā
gūḍhaṁ vane ’pi na jahaty anaghātma-daivam ||
(vasanta-tilakā)*

ete alinaḥ—these bees; *tava yaśaḥ*—your fame; *akhila-loka-tīrtham*—a holy place for the entire world; *gāyantaḥ*—while singing; *ādi-puruṣa*—O primordial person; *anu-patham*—near the path; *bhajante*—worship; *prāyaḥ*—for the most part; *amī*—these ones; *muni-gaṇāḥ*—groups of sages; *bhavadiya-mukhyāḥ*—foremost among those who are yours; *gūḍham*—concealed; *vane*—in the forest; *api*—although; *na jahati*—they do not relinquish; *anagha*—O sinless one; *ātma-daivam*—their Deity.

ādi-puruṣa! *anagha!* *ete alinaḥ tava yaśaḥ akhila-loka-tīrthaṁ gāyantaḥ anu-patham (tvām) bhajante, (yataḥ) amī (alinaḥ) prāyaḥ bhavadiya-mukhyāḥ muni-gaṇāḥ (bhramari-bhavanti. ataḥ amī tvām) vane gūḍham api ātma-daivam na jahati.*

“Primordial personality, these bees, singing your renown, which,

13 Śrīnātha Cakravartī says the forest called *Naiḥśreyasa* is another name of *Vṛndāvana*: *naiḥśreyasaṁ nāma vanam vṛndāvanasyaiva nāmāntaram idam* (*Caitanya-maṅjuṣā* 3.15.16).

like a holy place, purifies the entire world, are worshipping you near the path. Most of them belong to you and are foremost sages. Hey you who do not take offense, they do not relinquish you, their Deity, though you are concealed in the forest.

Śrīdhara Svāmī—“O sinless one (*anagha*)! Though you are hidden in the forest, they do not abandon you (*gūḍhaṁ vane 'pi na jahati* = *vane gūḍham api tvām na tyajanti*).” This means: “When you are concealed with the attire of a human, even the sages, concealed in the forms of bees, worship (*bhajante* = *bhajanti*) you.”¹⁴

Sanātana Gosvāmī—He says *ete* (these ones) while showing them with His finger. “They follow you (*bhajante* = *tvām anuvartante*) on every path (*anu-patham* = *pathi pathi*)¹⁵ while singing your renown, which is a *tīrtha*—which signifies either that it makes one cross material existence or that it is a form of Guru that hints at the glory of *bhakti* to the Lord (*tīrtham* = *saṁsāra-tāraṁ bhagavad-bhakti-māhātmya-dyotaka-guru-rūpaṁ vā*)— for all beings (*akhila-loka* = *sarveṣāṁ eva jīvānām*),” in consideration of those who are qualified. Or: “While singing on every path, they serve (*bhajante* = *sevante*) your renown.” And that is fitting: This is exactly what he says with *ādi-puruṣa*. The gist is: “because, naturally, you should always be served and they are the servants.”

“They are yours—by always singing your renown—and therefore they are the foremost sages (*muni-gaṇā bhavadiya-mukhyāḥ* = *bhavadiyāḥ te ataḥ mukhyāḥ ca muni-gaṇāḥ*).” The sense is: Having rejected the state of being *ātmārāma*, which is characterized by silence and so forth, they are foremost among those who are engaged in

14 Śrīdhara Svāmī makes no meaning out of the *ātmanepada* in the verb *bhajante*. The verbal root *bhaj sevāyām* (to serve, worship; to experience) is *ubhayapadī*. When the *ātmanepada* is used, the sense is that the action is done for the benefit of the person doing the action: *ñidbhya ubhayapadibhyo neḥ karṭṛ-gāmi-kriyā-phale*, “When the result of the action goes to the doer, an *ātmanepada* suffix is applied after *ubhayapadī* verbal roots, verbal causative verbs, and verbal roots that have the indicative letter *ñ*” (HNV 721) (*Aṣṭādhyāyī* 1.3.72-74).

15 *Anu* can have the sense of *vipsā* (pervasion, that is, a distributive sense) (*Medinī-kośa* 2.34).

bhajana to the Lord. Thus, it is a blessing mixed with praise. *Prāyaḥ* (for the most part) is because some of them were naturally devotees from the beginning. Or the syntactical connection is: *prāyo gūḍham* (you, who are concealed for the most part): The word *prāyaḥ* is used because of an occasional manifestation of *aiśvarya*.

Anagha is a vocative, due to forgiving all their offenses: *na vidyate agham aparādhaḥ bhaktānām yasmin*, “O you for whom the devotees do not have offenses (*agha* = *aparādha*).” Or: *anaghātma-daivam*, which means: *anaghaṁ ca tad ātma-daivam ca* (you, who are *anagha* and who are their Deity). This is the reason for not giving him up. Optionally, *prāyaḥ* has the sense of *vitarka* (conjecture: perhaps).

And therefore, this is being said: “Surely, the bees are sages. Sages who are topmost Vaiṣṇavas do not relinquish you, because your pastimes are hard to fathom, because you are easily attained, etc., though you are concealed in the statements of the Vedas. Although they might be on the path of *karma* or of *jñāna*, they, singing your fame, the essence in those paths, every moment with the understanding of the highest good, serve you with love by abandoning everything.”

Alternatively, someone might think: “Isn’t that, as a consequence, since even Brahmā is requesting some mere birth here, these ones are sages by virtue of the glory of those who live here?” For this reason it is said *bhavadiya-mukhyāḥ*, which means: *bhavadiyeṣu mukhyāḥ* (they are foremost among those who are yours). This denotes Nārada and others. Consequently, *muni-gaṇāḥ* is construed as: *munayaḥ api anugāḥ yeṣāṁ te*, “those whose followers (*gaṇa* = *anuga*) are sages.” This means they are masters of sages. The rest is the same.

Jiva Gosvāmī—He says *ete* (these ones) while showing them with His finger. “They follow you (*bhajante* = *tvām anuvartante*) on every path (*anu-patham* = *pathi pathi*) while singing your renown, which is a *tīrtha*—which signifies either that it purifies the contamination of material life or that it is a form of Guru that hints at the glory of *bhakti* to You (*tīrtham* = *saṁsāra-mala-pāvanam tvad-bhakti-māhātmya-dyotaka-guru-rūpaṁ vā*)—for all the world indiscriminately (*akhila-loka* = *aviśeṣeṇa akhila-lokānām*).” Even in the reading *anu-padam*

(Śrīdhara Svāmī's reading), it is in the same way.

And that is fitting: This is exactly what he says with *ādi-puruṣa*. The gist is: “because, naturally, everyone is forever your servant.” In this regard He as if infers: *prāyaḥ* (for the most part): “They are groups of sages. This means: they for whom there is no other, by *bhajana* to you, who are ascertained as this form from the highest cogitation, and by having the habit of remaining silent only at times other than that. The sages are yours, that is, they are worshipers of you who have diverse forms, and are foremost, even among those who are yours, on account of being worshipers of you, My elder brother, who is complete (*muni-gaṇā bhavadiya-mukhyāḥ* = *bhavadiyāḥ ye mukhyāḥ ye munayaḥ, teṣāṃ gaṇāḥ*).” Therefore, as a double meaning: *munayaḥ api gaṇāḥ anugāḥ yeṣāṃ te*, “they whose followers are sages.” This means they are masters of sages.

Since even Brahmā can get what is hard to get, “they do not relinquish you, though you are hidden in Vṛndāvana, that is, though you are not known by worshipers of other forms—also in that regard: “and though you abide, hiding somewhere for the sake of a special amusement.”” The reason for that is: *ātma-daivatam* (own Deity). This and *bhavadiya-mukhyāḥ* are each other's causes.

The vocative *anagha* denotes: *na vidyate bhaktānām aghaṁ yasmin saḥ he aparādhāgrāhin*, ““O you for whom the devotees don't have sins!” that is, “O you who don't take offense!”” It amounts to: *parama-kāruṇika* (O you who are utterly compassionate).

Optionally, it is one word: *anaghātma-daivam*. The substance is: “The accomplishment of their desires ought to be effected.” *Prāyaḥ* (“most likely” they are bees) has the sense of *vitarka* (conjecture) because of a similarity with persons like Nārada who search for and follow Him, the topmost mystery.

Krama-sandarbhā—*Anagha* means *aparādhāgrāhin* (O you who do not take offense).

Viśvanātha Cakravartī—In two verses He praises the mobile beings there. “These bees (*ete 'linah* = *ete bhramarāḥ*) near the path (*anupatham*)—because of following the fragrance of your body—do not abandon (*na jahati* = *na tyajanti*) you, who are hidden (*gūḍham*) somewhere in the forest for the sake of a secret pastime; you are

concealed (*gūḍham*), meaning even the companions do not know you. O sinless one (*anagha*), even in going there you don't take the sinful reactions of these ones, therefore your chief devotees are sages (*bhavadiya-mukhyāḥ eva muni-gaṇāḥ*)—this means their habit is to ponder over secret pastimes (*muni-gaṇāḥ = rahasya-līlā-manana-śīlāḥ*)—who have become bees.” Kindness to them is implied by that, as follows: “Hey bees, all of you should enter My most private grove and relish My fragrance. Don't be shy.”

Baladeva Vidyābhūṣaṇa—“They are sages who are foremost among those who are yours (*muni-gaṇā bhavadiya-mukhyāḥ = bhavadiyeṣu mukhyāḥ muni-gaṇāḥ*), that is, they are Śuka and others, whose habit is to ponder over your mysteries.”

Vīra-Rāghava—“O Ādi-Puruṣa, these bees, singing your renown, which purifies all the worlds (*tīrtham = pāvanam*), at every step you take (*anu-padam = tava anu-padam*), are worshipping.”

How is it that animals have this kind of knowledge? In that regard He says: “Most of these bees are sages who are foremost among your devotees (*bhavadiya-mukhyāḥ = bhavad-bhakteṣu mukhyāḥ*). Consequently you are the secret Deity of sinless souls (*anaghātma-daivam gūḍham = anaghānām ātmanām daivatam gūḍham*)—who has the apparel of a cowherd.” This needs to be added.

Vallabhācārya—*Akhila-loka-tīrtham* means *sarveṣām eva śodhakam*, “[the renown,] the purifier of all.” Alternatively, *gūḍham* is an adverb: “They are secretly worshipping you in the forest.”

Anvitārtha-prakāśikā—*Anu-patham* means *pathi* (on the path).

10.15.7

*nṛtyanti amī śikhina īḍya mudā harīṇyaḥ
kurvanti gopya iva te priyam īkṣaṇena |
sūktaiś ca kokila-gaṇā grham āgatāya
dhanyā vanaukasa iyān hi satām nisargaḥ ||
(vasanta-tilakā)*

nṛtyanti amī śikhinaḥ—those peacocks dance; *īḍya*—O praiseworthy

one; *mudā*—with joy; *harīṇyaḥ*—the does; *kurvanti*—make; *gopyaḥ* *iva*—like the *gopīs*; *te*—your; *priyam*—the pleasure; *ikṣaṇena*—by glancing; *sūktaiḥ*—with hymns; *ca*—and; *kokila-gaṇāḥ*—the cuckoos; *gṛham āgatāya*—[to honor you,] who have arrived home; *dhanyāḥ*—fortunate (or they who deserve wealth) (or virtuous¹⁶); *vana-okasaḥ*—they whose abode is the forest; *iyān*—this much; *hi*—certainly (or because); *satām*—of the righteous; *nisargaḥ*—the nature.

īḍya! (*tubhyaṁ sveṣāṁ*) *gṛham āgatāya amī śikhinaḥ mudā nṛtyanti*, *harīṇyaḥ gopyaḥ iva ikṣaṇena te priyam kurvanti*, *kokila-gaṇāḥ ca sūktaiḥ* (*tava priyam kurvanti. ataḥ ete*) *vanaukasaḥ dhanyāḥ* (*bhavanti*), *hi iyān satām nisargaḥ* (*astī*).

“Praiseworthy one, to greet you, who have come to their home, those peacocks dance with elation, the does please you by glancing like *gopīs*, and the cuckoos delight you with hymns. The inhabitants of the forest are worthy of the wealth of *prema*, for such is the nature of the righteous.

Śrīdhara Svāmī—“This is the nature of the righteous: “They offer what they have to the great Mahā-Puruṣa, who has arrived to their home.””

Sanātana Gosvāmī—“O you who are worthy of a praise (*īḍya* = *stuti-yogya*)!” In this way He makes the elder brother, who was becoming averse, be favorably disposed. Or *īḍya* is part of a compound: *īḍya-mudā*, which means: *īḍyayā mudā*, that is: *ślāghyayā mudā parama-harṣeṇa* (with the highest, praiseworthy joy). The syntactical connection, a concomitant one, of this is with everything else. A blessing is to be understood: “May the peacocks habitually do dances with love.”

“With a look of placid eyes (*ikṣaṇena* = *prasanna-netra-dṛṣṭyā*), they make your pleasure.” Or “They evoke your profuse love (*te*

16 *sukṛtī punyavān dhanyāḥ*, “*Dhanya, sukṛtī*, and *punḥavān* are synonymous” (*Amara-koṣa* 3.1.3).

priyaṁ kurvanti = *tava priyaṁ prīti-bhāraṁ vā janayanti*), either by the beauty of the glance or by remembering the divine *gopikās*.” The words *te priyaṁ kurvanti* also apply to the other clauses. “With *sūktas*” means “with the best sounds that resemble special sweet hymns.” Why? *gṛhaṁ āgatāya* (to you who have come home), that is: *abhyāgatasya prītyai*, “for the pleasure of you who have unexpectedly arrived,” by their offering of their respective best things to him. Or: *te gṛhaṁ āgatāya* signifies: *tava gṛhaṁ praty āgatāya* (for the arrival to your home, or for your arrival home): The *niṣṭhā* (*āgatāya*, a word ending in the suffix */k/ta*) is in the passive impersonal (and makes a noun). This means: *sva-sva-grhe tava āgamanārtham* (for the sake of your arrival in their respective homes). Consequently a blessing is to be understood: “May these does become *gopīs*,” by looking at their nature and by being females. Or *gopya iva* (like the *gopīs*) is an example of everything. In this way, due to the complete excellence of this and that, the distinctiveness of these females compared to all of them and the superior expertise of the peacocks and so on in dancing and so forth are implied. And because of that, the blessing is: “May the cuckoos become singers who always sing the special songs about your favorite secrets.”

Dhanyāḥ means *parama-bhāgyavantaḥ* (they have the topmost good fortune). That is fitting in their case; He signifies this with *iyān* and so on. The gist is: *hi yataḥ svabhāvataḥ eva eṣāṁ parama-sādhutvāt*, “because (*hi* = *yataḥ*), simply by the nature, these one are topmost *sādhus*.” Alternatively, *dhanyāḥ* connotes: *parama-prema-dhana-yuktāḥ bhavantu*, “May they have the wealth of the highest love—this blessing is said to all those who are in *Vṛndāvana*—because (*hi* = *yasmāt*) such is the nature specifically of those devotees who have *prema* (*iyān satām nisargaḥ* = *prema-bhaktānām eva iyān svabhāvaḥ bhavati*).”¹⁷

Jīva Gosvāmī—“O you who are worthy of a praise (*īdya* = *stuti*-

17 This contradiction aside, the latter interpretation of *dhanyāḥ* points to this rule: *daṇḍādibhyo ya-rāmaḥ*, “The affix *ya* is applied after *daṇḍa* and so on [in the meaning of *tad arhati*, “he/she deserves it”]” (HNV 1191) (*daṇḍādibhyaḥ*, *Aṣṭādhyāyī* 5.1.66). In the *vṛtti*, Jīva Gosvāmī specifies that the word *dhanya* (one who deserves wealth), from the word *dhana*, is included in this *sūtra*.

yogya)!” In this way He makes the elder brother, who was as if becoming averse, be favorably disposed. The word *mudā* (with joy) is connected to every clause.

“With a glance, they please you, that is, they generate love for your sake (*te priyaṃ kurvanti = priyaṃ tubhyaṃ janayanti*) (*priyam = prītim = bhāvam*).” The dative case is in reference to: *rucy-arthānām priyamāṇaḥ*, “In relation to verbal roots that have the meaning of the verbal root *ruc* (to please), the person who is being pleased [takes the dative case]” (*Aṣṭādhyāyī* 1.4.33) (*rucy-arthair icchan*, HNV 664).

Gopya iva (like the *gopīs*) is said because of a similarity both with the expertise of looking and with *prema*, and because of remembering them since the eyes are wide, restless, endowed with love, and so forth. Therefore it should be understood that Rāma’s beloveds are other girls. In this way, beginning from *pauganḍa*, the girls’ rise of feelings for Him is implied, given that these females too are like that, owing to the manifestation of a portion of *kaiśora* in *pauganḍa*, due to being highly energetic.

“With *sūktas*” signifies “with sounds that delight the ears.” Why are this and that occurring? *gr̥ham āgatāya*, which means *abhyāgatāya* (for him who has unexpectedly arrived). And that is just proper, by the logic: *vāk caturthī ca sūnṛtā*.¹⁸ This is what He says with *iyān* and the rest.

Viśvanātha Cakravartī—“To honor you, who have come home (*te gr̥ham āgatāya = tvāṃ gr̥ham āgataṃ sammānayitum*), they do what is pleasing (*priyaṃ kurvanti*) with hymns (*sūktaiḥ*).” Here too the syntactical connection is made with the previous clause.

“This much is the nature of transcendentalists” (*iyān satām nisargaḥ*). The sense is: “Honoring, by dancing, by joyfully looking, and with pleasing words, a *sādhu* who has come to one’s home is a natural attribute of transcendentalists.”

18 *tr̥ṇāni bhūmīr udakaṃ vāk caturthī ca vā sūnṛtā, etāny api satām gehe nocchidyante kadācana*, “Straw (an *āsana*), the ground (a place to sit), water, in addition to sweet and true words, the fourth: These should never be lacking in the house of the righteous [for the purpose of receiving a guest]” (*Manu-saṃhitā* 3.101; quoted in *Caitanya-bhāgavata*, ādi 14.24). Just as, by showing hospitality, a householder is deserving of his wealth, so the inhabitants of the forest are deserving of their wealth of *prema*.

Baladeva Vidyābhūṣaṇa—*Gṛham āgatāya te* means: “for you (*te = tubhyam*), who have arrived home.” This denotes: *tvām sat-kartum* (to greet you). “*sūktaiḥ priyaṁ kurvanti*” is the resultant syntactical connection with the previous one.

Bhaktisiddhānta Sarasvatī—“The does make your pleasure (*te priyaṁ kurvanti = tava priyaṁ kurvanti*). These inhabitants of the forest are praiseworthy (*dhanyāḥ = praśamsanīyāḥ*). They do so to please a guest (*gṛham āgatāya = atithi-janasya tuṣṭaye*); this in particular is the nature of the righteous (*iyān hi satām nisargaḥ = sādḥūnām eṣaḥ eva svabhāvaḥ*).”

Siddhānta-pradīpa—“...because the nature of *sādhus* is like this (*iyān hi satām nisargaḥ = yataḥ sādḥūnām idr̥śaḥ svabhāvaḥ*).” The drift is: Some righteous persons live here in the form of peacocks and so forth.

Anvitārtha-prakāśikā—*Gṛham āgatāya* signifies: *gṛham āgataṁ tvām prasādayitum* (to propitiate you, who have come home). The dative case is in reference to: *kāryārtha*.¹⁹ *Dhanyāḥ* portends *kṛtārthāḥ* (successful). *Nisargaḥ* denotes: *svataḥ-siddhaḥ svabhāvaḥ* (innate nature).

10.15.8

*dhanyeyam adya dharaṇī tṛṇa-vīrudhas tvat-
pāda-spr̥śo druma-latāḥ karajābhimṛṣṭāḥ |
nadyo 'drayaḥ khaga-mṛgāḥ sa-dayāvalokair
gopyo 'ntareṇa bhujayor api yat-spr̥hā śrīḥ ||
(vasanta-tilakā)*

dhanyā—fortunate; *iyam*—this (the well-known); *adya*—today; *dharaṇī*—Earth; *tṛṇa*—grasses; *vīrudhaḥ*—plants; *tvat-pāda-spr̥śaḥ*—which have the touch of your feet; *druma*—trees; *latāḥ*—

19 The rule is: *kriyārthopapadasya ca karmaṇi sthāninaḥ* (*Aṣṭādhyāyī* 2.3.14). Jīva Gosvāmī reformulates this as follows: *tumv-anta-kriyāntare gamye tat-karmaṇaś caturthī*, “When another action, which ends *tum[u]* (an infinitive), is understood, the dative case is used after the *karma* of that action” (*Hari-nāmāmṛta-vyākaraṇa* 681).

creepers; *kara-ja*—by [your] fingernails (“produced from the hand”); *abhimrṣṭāḥ*—touched; *nadyaḥ*—rivers; *adrayaḥ*—mountains; *khaga*—birds; *mṛgāḥ*—deer; *sa-daya-avalokaiḥ*—in terms of [your] glances endowed with mercy; *gopyaḥ*—the *gopīs*; *antareṇa*—[in terms of the chest, which is] between; *bhujayoḥ*—both arms; *api*—even; *yat-sprhā*—who desires which (or who desires whom); *śrīḥ*—Lakṣmī.

īyam dharanī adya dhanyā (bhavati), tṛṇa-vīrudhaḥ (ca) tvat-pāda-sprśaḥ (dhanyāḥ bhavanti), druma-latāḥ (ca tava) karajābhimrṣṭāḥ (dhanyāḥ bhavanti), nadyaḥ adrayaḥ khaga-mṛgāḥ (ca tava) sa-dayāvalokaiḥ (tvayā vīkṣitāḥ dhanyāḥ bhavanti), śrīḥ api (tava) yat-sprhā (asti), gopyaḥ (ca tena vakṣasā) bhujayoḥ antareṇa (āliṅgitāḥ dhanyāḥ bhavanti iti).

“Today the Earth is fortunate, and so are the grasses and the plants touched by your feet; the trees and the creepers touched by your nails; the rivers, the mountains, the birds, and the deer that are recipients of your glances of mercy; and the *gopīs* who were on your chest, which Lakṣmī too desires.”

Śrīdhara Svāmī—“And so are the grasses and the plants, which are touching your feet (*tvat-pāda-sprśaḥ* = *tava pādau sprśanti iti tathā*).” *Karajābhimrṣṭāḥ* means *nakhaiḥ sprśṭāḥ* (touched by the nails). *Sa-dayāvalokaiḥ* signifies: *sa-dayaiḥ avalokanaiḥ* (due to glances accompanied with mercy).

“The *gopīs* are fortunate because of your chest, which is between both arms (*bhujayor antareṇa* = *vakṣasā*) and is exactly what Śrī desires.”

Sanātana Gosvāmī—Having thus given an all-around description in specific ways of those who were seen at first, and are most pleasing to the heart, on account of profuse joy He again describes the glory of all in a general way. There is another explanation: What is the use of a description of the particulars? Everyone there is fortunate—this is what he says here.

“She (*īyam*)—the one who has been present from the very

beginning, is adorned with various Avatāras, and was made to be delighted by being upheld by Varāha—, who is being held (*dharaṇī* = *dhāryamānā*) on the head by you in the form of Śeṣa, has become most fortunate (*dhanyā* = *parama-bhāgyavati abhūt*), that is, the best of all.” When? “Today (*adya*), that is, now that you have descended in Mathurā,” or “now that you are a cowherd in *paugaṇḍa-lilā* in Nanda’s Vraja.”

Adya (today) is to be carried forward to each other clause ahead, as well as *dhanyeyam* (she is fortunate), by modifying the number and the gender. The word *tvat* (your) too, though within a compound, is to be carried forward in the next clauses.

“The grasses and these bushes are fortunate” (*trṇa-vīrudhaḥ* = *imāni trṇāni imāḥ gulminyaḥ ca dhanyāḥ*), but not those that abide in Svarga nor those in Daṇḍaka and so forth. The reason for that is: *tvat-pāda-sprśaḥ*. It should be explained in this way ahead also. Optionally, only this is to be seen as the cause for Earth’s being fortunate. And that is because of the excellence of special decorations by uncommonly beauteous footprints that are apparent in the untrampled regions, starting from the pastures.

“The trees and the creepers too are fortunate, touched by the nails” (*karajābhimrṣṭāḥ* = *nakhaiḥ sprṣṭāḥ*) by cutting the leaves, etc., for the sake of adornments and by taking fruits, flowers, and so on. “The rivers, Śrī Yamunā and others, the mountains, Śrī Govardhana, etc., the birds, that is, the peacocks and so forth, and the deer too, that is, musk deer (*kṛṣṇa-sāra*) and so on: They, who are located afar, are fortunate by the merciful glances (*sa-dayāvalokaiḥ* = *sa-dayaiḥ avalokanaiḥ*).” Though it is possible that the rivers and the mountains are fortunate due to the touch of lotus feet, it is said like that mostly because of being distant. Likewise, although merciful glances to all of them, beginning from Earth, are possible, and similarly although the touch of the feet even on the trees and so forth is possible, somehow or other, it is said like that in consideration of what applies most to each one.

These *gopīs* are the ones that abide in Nanda’s Vraja. Another explanation is that they are indirectly expressed on account of perpetually staying in the heart. The meaning of *bhujayor antareṇa* is : *ālīnganena*, “in terms of an embrace (between both arms).” The rest was explained by Śrīdhara Svāmī.

There is another rendering. The word *api* has the sense of *samuccaya* (conjunction): *bhujayor antareṇa sa-dayālokādibhiś ca* (fortunate in terms of ‘an embrace’ and of merciful glances etc.), because of the existence of all of them—beginning from the touch of the feet—, which bring about in these girls the state of being fortunate, the main thing. The fact that they are more fortunate than everyone else is mentioned thus.

“Lakṣmī, who is constantly residing on the chest of the Lord of Śrī Vaikuṇṭha, only desires your chest (*yat-spr̥hā = tvad-vakṣase eva sprhayati*).” This is improper.²⁰ As a result, the meaning is as follows: Having noticed the unsurpassed, ample sweetness of Kṛṣṇa, Śrī, desiring Him (*yat-spr̥hā = tasmai sprhayanti*), did austerities. That will be said by the *yajña-patnīs*: *yad-vāñchayā śrīr lalanācarat tapaḥ*, “With the desire for which (the touch of Kṛṣṇa’s foot dust) Śrī, a lady, performed austerities” (10.16.36). Consequently, that the glory of the lovely girls of Vraja is superior to Śrī’s is nicely obvious.

Jīva Gosvāmī—Having praised them in terms of the service rendered by them in this way, also in terms of Rāma’s contentment, He praises them, who are associated with Earth and so forth.

“She (*iyam*)—the one who has been present from the beginning, is very fortunate to have the touch of various Avatāras, and specifically whose glory was obtained due to the stellar grace of Śrī Varāha and of Śrī Śeṣa—is fortunate now (*adya*), at the time of your descent. She became most praiseworthy (*dhanyā = parama-praśamsanīyā abhūt*).” Let it be so: she is fortunate, but of all those for whom this is possible, she is junior. These *gopīs* are those who stay in Śrī Vṛndāvana.

Tṛṇa-vīrudhaḥ denotes: *tṛṇa-rūpāḥ latāḥ dūrvādyāḥ api dhanyāḥ*, “Winding plants, the form of grass, including *dūrvā*, are fortunate,” because: *tvat-pāda-spr̥śaḥ* (they have the touch of your feet). In this way, and ahead as well, *dhanyeyam* (she is fortunate) is to be carried forward by modifying the number and the gender. Regarding *tvat* (your): The deletion of the genitive case is because of the meter, and so this word is carried forward to the appropriate places.

20 Nonetheless, *Bhāgavatam* 10.65.31 states that Lakṣmī once offered garments and ornaments to Balarāma, when He came out of the Yamunā.

Similarly, “The trees and the creepers too (*druma-latāḥ ca*) are fortunate, being touched by the fingers” (*karajābhīmṛṣṭāḥ = aṅgulibhiḥ sprṣṭāḥ santah*)²¹ either to touch the delicateness of the tips, etc., or to cut them for the purpose of making adornments, as in *mālaty adarśi vaḥ kaccit* and so on:

mālaty adarśi vaḥ kaccin mallike jāti-yūthike |
prītiṁ vo janayan yātaḥ kara-sparśena mādhaveḥ ||

O Mālatī, Mallikā, Jāti and Yūthikā, did you see Him? When He passed by, did He give you pleasure by touching you with the hand? (10.30.8)

However, in the meaning of *karaja* as *nakha* (nails), touching with his nails hints at being a lover. In reference to tips of branches and the like, writing is to be understood; the purpose of that is the divine *gopīs’ uddīpana* (stimuli), as in *prcchatemā latā* and so on:

prcchatemā latā bāhūn apy āśliṣṭā vanaspateḥ |
nūnam tat-karaja-sprṣṭā bibhraty utpulaḥ aho ||

You all should ask these creepers. They’re embracing the arms of the tree. For sure, the creepers were touched by His fingernails: they have goose bumps. What a wonder! (10.30.13)

Similarly, “These rivers, and even these mountains, being touched by your feet, are lucky.” It is understood like this, and is syntactically connected as such, optionally, since that specifically is the main thing in relation to them and because of these upcoming texts:

nadyas tadā tad upadhārya mukunda-gītam
āvarta-lakṣita-manobhava-bhagna-vegāḥ |
ālīngana-sthagitam ūrmi-bhujair murārera
grhṇanti pāda-yugalam kamalopahārāḥ ||

Attentively hearing that song of Mukunda, the rivers, whose flow

21 *Santah* should be feminine: *satyaḥ*.

is interrupted by their love, recognized by eddies on that occasion, hold Murāri's feet covered by an embrace with the arms of their waves and offer lotuses. (10.21.15)

*hantāyam adrir abalā hari-dāsa-varyo
yad rāma-kṛṣṇa-caraṇa-sparaśa-pramodaḥ |*

How astonishing! This hill, girls, is Hari's best servant because it has rapture by the touch of Rāma's and Kṛṣṇa's feet. (10.21.18)

Now, showing a dark *śārivā* creeper, a synonym of *gopī*, that was somehow adhering to the chest, He says *gopyaḥ* as a double meaning.²² By remembering them due to the qualities of the eyes, this is a particular subtle indication of Rāma's upcoming pastimes with his beloveds. The indication of that is done with *yat-sprhā*; the sense is, "Even Lakṣmī, who is on the chest of the Lord of Śrī Vaikuṇṭha, is *yat-sprhā* (she desires it)." Not only this desire, rather another thing will be said by the *yajña-patnī*: *yad-vāñchayā śrīr lalanācarat tapaḥ*, "With the desire for which (the touch of Kṛṣṇa's foot dust) Śrī, a lady, performed austerities" (10.16.36). In this way, the gist is: Lakṣmī did not attain him elsewhere, in Gokula, because unlike the *gopīs* she did not think that he is all in all and because she did not follow the *gopīs*, who are qualified to attain Him. In this regard, a *viśeṣokti* (mention of a specificity) should be understood by the fact that each type of contentment, as described here, reaches the highest level.²³

Viśvanātha Cakravartī—Having praised them in terms of the service rendered by them severally in this way, because of Rāma's contentment in this verse He praises those same ones which were

22 *Amara-koṣa* states: *gopī śyāmā śārivā syād anantotpala-śārivā*, "The words *gopī*, *śyāmā*, *śārivā*, *anantā*, and *utpala-śārivā* [are synonymous and are names of a type of creeper]" (2.4.112). *Vācaspatī* states: *gopī śyāmā gopa-vallī gopā gopālikā ca sā*, "*Gopī*, *śyāmā*, *gopa-vallī*, *gopā*, and *gopālikā* are synonymous."

23 *Viśeṣokti* is a literary ornament which is the fact that there is no effect in spite of causes: *viśeṣoktir akhaṇḍeṣu kāraṇeṣu phalāvacaḥ* (*Sāhitya-kaumudī* 10.116).

accompanied by other things which had not been mentioned.

“This Earth is fortunate today (*dhanyeyam dharaṇī adya*).” This is intimated: “The touch of your feet—even from the touch of Varāha and Śeṣa, your *svarūpas*, with the feet, which is expressive of statements that rest upon a huge amount of time that pertains to Avatāras—gives her great joy.”

Why is the Earth fortunate? Only because grasses too are on the earth, which has a connection with you: This is just what He says, “Grasses and plants (*trṇa-vīrudhaḥ = trṇāni ca vīrudhaḥ ca*), which have the touch of your feet (*tvat-pāda-sprśaḥ = tvat-pādābhyām sprk yāsām*) (*sprk = sparśaḥ*), are fortunate; because of which touch the trees and the creepers (*druma-latāḥ = drumāḥ latāḥ ca*), touched by your nails (*karajābhīmṛṣṭāḥ = kara-jaiḥ abhīmṛṣṭāḥ = nakhaiḥ sprṣṭāḥ*)—for the purpose of plucking flowers—are fortunate; because of which touch the rivers and so on that have your glances endowed with mercy (*sa-dayāvalokaiḥ = sa-kṛpāvalokaiḥ sahitāḥ*) are fortunate.” Or *sadayāvalokaiḥ* is construed as: *san ayaḥ śubhāvaho vidhiḥ ity ebhyaḥ tathā-bhūtaiḥ avalokaiḥ sahitāḥ*, “rivers and so on, which have your glances because of existent behavioral patterns that promote resplendence (*sad-ayāvalokaiḥ = sad-ayebhyaḥ avalokaiḥ*),” in reference to the definition: *ayaḥ śubhāvaho vidhiḥ*, “Aya means good fortune (lit. conduct that promotes resplendence)” (*Amara-koṣa* 1.4.27).

“...because of which touch...”—now, observing a *śārivā* creeper, a synonym of *gopī*, which is cool to the touch and somewhat fragrant, being jovially held by Balarāma on his chest, He says—“dark creepers too (*gopyo 'pi = śyāma-vallyo 'pi*), endowed with your chest, which is between both arms (*bhujayoḥ antareṇa = vakṣasā sahitāḥ*), are fortunate; because of which touch it too (the creeper on Balarāma’s chest), which desires it (the chest) (*yat-sprhā = yasmai sprhayati iti tathā sā*) and is a resplendence (*śrīḥ = śobhā api*)—the idea is: the creeper makes the resplendence of other creepers resplendent, therefore it is being held by you on the chest—, is fortunate.”

In the other option: “The *gopīs*, that is, the beautiful girls of Vraja, and even Lakṣmī, who desires the chest (*yat-sprhā = yasmai sprhayati iti tathā sā*), meaning she is on the chest, are fortunate.”

For example, these are explanatory verses in *Bhāgavatāmṛta*:

sadā vakṣaḥ-sthala-sthāpi vaikuṇṭheśitur indirā |
kṛṣṇoraḥ-sprhayāsyaiḥ rūpaṁ vivṛṇute 'dhikam ||
paurāṇikam upākhyānam atra saṅkṣipyā likhyate ||
śrīḥ prekṣya kṛṣṇa-saundaryaṁ tatra lubdhā tatas tapaḥ |
kurvantīm prāha tām kṛṣṇaḥ kiṁ te tapasī kāraṇam ||
vijihīṣe tvayā goṣṭhe gopī-rūpeti sābravīt |
tad durlabham iti proktā lakṣmīḥ tam punar abravīt ||
svarṇa-rekheva te nātha vastum icchāmi vakṣasi |
evam astv iti sā tasya tad-rūpā vakṣasi sthitā ||

“Although Lakṣmī is always located on the region of the chest of the master of Vaikuṇṭha, due to her desire for Kṛṣṇa’s chest, she shows that His form is superior. This is the summary of an episode in a *Purāṇa* (*Padma Purāṇa*): Seeing Kṛṣṇa’s beauty, Lakṣmī was greedy for it. Afterward, Kṛṣṇa said to her, who was performing austerities: “Why do you perform austerities?” She answered: “I want to become a *gopī* in a cowherd village so I can sport with you.” Being told, “That is hard to get,” Lakṣmī replied: “Lord, I desire to stay as a golden line on Your chest.” He said, “So be it.” Thus she, as that form, is on His chest.” (*Laghu-bhāgavatāmṛta* 1.5.349-351)

Baladeva Vidyābhūṣaṇa—As a double meaning, “The pretty girls of Vraja are fortunate because of the chest (which is between both arms) (*bhujayoḥ antareṇa* = *vakṣasā*).” What is the chest like? *śrīr-yat-sprhā*, which means: “Lakṣmī desires it). In this verse, the *pūrvā-rāga* of the *kiśorīs* of Vraja for Nanda’s son is implied.

Vira-Rāghava—“The mountains and so on seen by you (*tvayā vīkṣitāḥ*)—this needs to be added—with merciful glances are fortunate. Likewise, the *gopīs* who were embraced (*āliṅgitāḥ*)—this needs to be added—with the chest, which is between both arms, are fortunate.”

10.15.9

śrī-śuka uvāca

evam vṛndāvanam śrīmat ²⁴ *kṛṣṇaḥ prīta-manāḥ paśūn |*
reme sañcārayann adreḥ sarid-rodhaḥsu sānugaḥ ||

śrī-śukaḥ uvāca—Śrī Śuka said; *evam*—in this way; *vṛndāvanam*—Vṛndāvana; *śrīmat*—beautiful (“which has resplendence”); *kṛṣṇaḥ*—Kṛṣṇa; *prīta-manāḥ*—whose mind was pleased; *paśūn*—the animals; *reme*—He took pleasure; *sañcārayan*—while grazing; *adreḥ*—[near] amountain; *sarit*—of a river; *rodhaḥsu*—on the slopes (plural, not dual); *sa-anugaḥ*—accompanied by followers.

śrī-śukaḥ uvāca—*vṛndāvanam evam śrīmad (bhavati). kṛṣṇaḥ prīta-manāḥ sānugaḥ paśūn sañcārayan adreḥ (samīpaṁ) sarid-rodhaḥsu (ca) reme.*

Jīva Gosvāmī—

śrī-śukaḥ uvāca—*evam śrīmad vṛndāvanam (vyāpya) prītaḥ (san) prīta-manāḥ sānugaḥ paśūn sañcārayan adreḥ sarid-rodhaḥsu reme.*

Śrī Śuka said: Vṛndāvana has resplendence in this way. Kṛṣṇa, whose mind was pleased, took pleasure near a mountain and on the slopes of a river while grazing the animals in the company of followers.

Śrīdhara Svāmī—“Being pleased about Vṛndāvana, which is endowed with splendor, in this way (*evam vṛndāvanam śrīmat = evam śrīmad vṛndāvanam prati prītaḥ san*), He, whose mind was pleased, being with cowherds (*prīta-manāḥ sānugaḥ = gopaiḥ saha vartamānaḥ prīta-manāḥ*), had fun while grazing the animals on the banks of a river near a mountain (*adreḥ sarid-rodhaḥsu = adreḥ samīpa-varti-sarit-taṭeṣu*).”

Sanātana Gosvāmī—*Evam* signifies *īdṛśaṁ varṇayan*, “while describing Vṛndāvana, which is like this—or *evam* means *anena prakāreṇa* (in this way)—, He was satisfied about Vṛndāvana” (*vṛndāvanam = tat prati prītaḥ*) (*prītaḥ = santuṣṭaḥ*). This means *kṛta-prasādaḥ* (He felt content).

24 *vṛndāvane śrīmān* (Vallabhācārya’s edition).

Jiva Gosvāmī—The syntactical connection is: *evam vṛndāvanam vyāpya prītaḥ saṅ*, “being pleased, having covered Vṛndāvana in the manner of describing it with humor, and so on (*evam* = *sa-narma-varṇanādi-prakāreṇa*).” The participle *vyāpya* (by covering, lit. by pervading) is thus added, and *vṛndāvanam* becomes its object, by the rule:

kālādhva-bhāva-deśānām antar-bhūta-kriyāntaraiḥ |
sarvair akarmakair yoge karmatvam upajāyate ||

“When there is a syntactical connection of either the time, the distance, the action expressed [by a *kṛdanta* suffix] in the passive impersonal, or the location, with any intransitive verbal root in which another action is included (*vyāpya* is added in the construction), the time, or the distance, etc., becomes a *karma*.” (*Vākya-padīya* 3.7.67) (quoted in *Hari-nāmāmṛta-vyākaraṇa* 641 *vṛtti*)

Adreḥ (of a mountain) means *śrī-govardhanasya* (of Govardhana). The difference between being pleased and being one whose mind is pleased is in terms of generality and specificity.

Viśvanātha Cakravartī—The meaning of the verse is clear. There is another explanation. Fully satisfying the elder brother in this manner, the Cupid inflamed by His own utterance “*gopyo ’ntareṇa bhujaṃ*” (the *gopīs*, between both arms) (in the previous verse) put the cows and the *sakhās* in one group and exclaimed, “Venerable brother, I, with Subala here, will relax on the slope of a cave of Govardhana for a moment and come back. In the meantime, you can take it easy and have fun on the banks of the Kālindī just ahead.” Splitting up after saying so, in this verse Śuka mentions that He took pleasure in a secret place with the women of Vraja, because of the appearance of *kaiśora* even in *pauganḍa*. The syntactical connection is: *evam agrajaṁ stutyā tad-dvāraiva paśūn vṛndāvanam sañcārayan adreḥ sarito mānasa-gaṅgāyā rodhaḥsu reme*, “After praising the elder brother in this way, He had fun on the banks of Mānasa Gaṅgā, a river related to a mountain, while making the animals go to Vṛndāvana only by the medium that is the elder brother.”

The word *śrīmat-prītaḥ*²⁵ means: *śrīmatī vrajayoṣin-mukhyā sā eva prītā premavatī yasmin saḥ*, “He about whom Śrīmatī, the foremost woman of Vraja, is pleased, meaning He whom Śrīmatī loves.” With the intent to express that *prīta* is an adjective, *prīta* is placed after the other word in the compound. It is like: *kulāla-karṭrko ghaṭaḥ* (a clay pot, whose maker is a potter).

Therefore: *prīta-manāḥ*, “‘He, whose mind was pleased’ and who was accompanied by the *sakhīs*...” (*sānugaḥ* = *anugābhiḥ* = *sakhībhiḥ sahitah*). Since this explanation is confidential, there is another explanation, which conceals it like a casket of gold covers a jewel. Thus, *śrīmat-prītaḥ* means: *śrīmantah baladevādyāḥ prītāḥ yasmin saḥ* (He about whom Baladeva and others, who have resplendence, are pleased), and *sānugaḥ* means *anugaiḥ sahitah* (accompanied by the followers). The rest is the same.

Baladeva Vidyābhūṣaṇa—[The syntactical connection is:] *evam vṛndāvanam reme*, “He took pleasure, [pervading] Vṛndāvana in the manner of a praise to the elder brother (*evam* = *agraja-stuti-vidhayā*).” Due to the syntactical connection with an intransitive verbal root, the location is the *karma* (the object of the verb or of the participle). In the confidential meaning, the connection is: *tad-dvārā paśūn vṛndāvanam sañcārayan*, and *sānugaḥ* denotes: *tad-anugābhiḥ sahitah*, “‘He, accompanied by the followers of Śrīmatī,’ took pleasure on the slopes of a river related to a mountain (*adreh sarid-rodhaḥsu reme*).”

Vallabhācārya—*Śrīmat-kṛṣṇaḥ* means Śrīmān Kṛṣṇa. These five words: *evam vṛndāvane śrīmān kṛṣṇaḥ prīta-manāḥ*, are to be carried forward to the next verses.

Siddhānta-pradīpa—“He took pleasure while grazing the animals near a mountain—*saṁīpam* should be added to *adreh*— and on the Yamunā’s banks (*sarid-rodhaḥsu* = *yamunā-taṭeṣu ca*).”

25 It seems that the Gauḍīya ācāryas have the reading *śrīmat-prītaḥ* (or *śrīmat prītaḥ*), which is only seen in Rāma-Nārāyaṇa’s edition of *Bhāgavatam*, instead of *śrīmat kṛṣṇaḥ*.

10.15.10

kvacid gāyati gāyatsu madāndhāliṣv anuvrataiḥ |
upagīyamāna-caritaḥ pathi saṅkarṣaṇānvitaḥ || ²⁶

kvacit—sometimes (or somewhere); *gāyati*—He sings; *gāyatsu mada-andha-alīṣu*—when the bees, purblind due to intoxication, are singing; *anuvrataiḥ*—by the followers (“those in relation to whom a vow is continuous”); *upagīyamāna-caritaḥ*—whose deeds are being sung nearby (or in terms of being superior); *pathi*—on the path; *saṅkarṣaṇa-anvitaḥ*—accompanied by Saṅkarṣaṇa.

(*saḥ*) *madāndhāliṣu gāyatsu anuvrataiḥ upagīyamāna-caritaḥ pathi saṅkarṣaṇānvitaḥ kvacid gāyati.*

When the bees, blinded by intoxication, were buzzing, sometimes He, whose deeds were extolled as superior by the dedicated companions, would sing, accompanied by Saṅkarṣaṇa on the path.

Śrīdhara Svāmī—In ten verses, he talks about that very pleasure.

Sanātana Gosvāmī—He illustrates the pleasure of Him whose mind is pleased. Previously, with *kecid veṇūn vādayantaḥ* and so on, “Some boys had fun while playing flutes, some while blowing horns, some while eminently humming with bumblebees, and others while chirping with cuckoos” (10.12.7 etc.), only one amusement with those ones was told due to the boys’ predominance, but now this is mentioned because the one whose mind is pleased is Śrī Kṛṣṇa: That is the difference.

Kvacid, that is, *kvacit pathi*, signifies *kasmimścit pathi* (on some path). In the reading *srāgvī* (‘He who has a garland’, instead of *pathi*), *kvacid* denotes either *kasmimścit pradeśe* (in some area) or *kadācit* (sometimes).²⁷

“When the bees were singing.” They were blind—in other words

26 *sakhi-saṅkarṣaṇānvitaḥ* (accompanied by the companions and Saṅkarṣaṇa) (Vallabhācārya’s edition).

27 *Sragvī* is the reading in Śrīdhara Svāmī’s edition of *Bhāgavatam*.

either their eyes were closed, on account of a special thrill, or they were greatly inebriated—due to intoxication (*madāndha* = *madena andheṣu*), occasioned by drinking the nectar of Vṛndāvana's flowers, Or the intoxication took place because of the good fortune of being in the Lord's presence. The sweetness of the singing is meant to be expressed.

The word *saṅkṛṣaṇa* is said with the intent to communicate his singing with the Lord, in terms of not being separate. For instance, it was said: *yadūnām aprthag-bhāvāt saṅkṛṣaṇam uśanty api*, “They will also call him Saṅkṛṣaṇa because of his conceiving of the Yadus nonseparately” (10.8.12).

“He, whose glories were being sung nearby—or as being higher than everything (*upagīyamāna-caritaḥ* = *upagīyamānāni caritāni yasya*) (*upa* = *saṁīpe sarvoparitanatvena vā*²⁸)—by cowherds for whom the highest thing is affection solely for Him (*anuvratāiḥ* = *tad-eka-prīti-paraiḥ gopaiḥ*)...” Or: “He whose deed, characterized by an imitation of the bees's buzzing, was being extolled as even better than the bees' buzzing (*upagīyamāna* = *ali-gānād api uttamatayā saṁślāghyamānā*).” This adjective (*upagīyamāna-caritaḥ*), which belongs to a group of five verses, is to be carried forward.

Jīva Gosvāmī—(The first three paragraphs above and the first sentence afterward are repeated here. In addition:) *Anuvratāiḥ* means *tad-eka-prīti-paraiḥ gopaiḥ* (by cowherds for whom the highest thing is affection solely for Him). In this regard, the bees sang mere notes that pertain to their species, the Lord sang notes in conformity with that and a suitable melody, but the companions also sang His deeds, and their song was combined with the songs of the bees and of the Lord. Thus the mingling of the songs with one another is to be understood.

10.15.11

*kvacī ca kala-haṁsānām anu kūjati kūjitaṁ |
abhinṛtyati nṛtyantaṁ barhiṇaṁ hāsayan kvacit ||*²⁹

28 These glosses of *upa* are sourced in *Medinī-kośa*: *upa* syād *adhikārthe* ca *hīnārthāsanmayor api*, “*Upa* is used in the meanings of *adhikam* (abundance, superiority), *hīna* (deficient, inferior), and *āsannam* (nearness).”

29 In the BBT edition, an extra verse which starts *anujalpati* is seen

kvacit—sometimes; *ca*—and; *kala-haṁsānām*—of geese; *anu*—in conformity to (or in similarity to); *kūjati*—He quacks; *kūjitaṁ*—the quacking; *abhi*—in front of; *nṛtyati*—He dances; *nṛtyantaṁ*—which was dancing; *barhiṇaṁ*—a peacock; *hāsayan*—while causing to laugh (or to cause to laugh); *kvacit*—sometimes.

kvacit ca (saḥ) kala-haṁsānām kūjitaṁ anu kūjati. kvacit (ca saḥ sakhīn) hāsayan nṛtyantaṁ barhiṇaṁ abhi nṛtyati.

Sometimes He would quack in conformity to the quack of geese, and sometimes He would dance in front of a dancing peacock to make His friends laugh.

Śrīdhara Svāmī—“He dances about, imitating³⁰ a dancing peacock (*barhiṇaṁ nṛtyantaṁ anu abhinṛtyati*)—optionally: “He dances in front of a peacock” (*barhiṇaṁ abhi nṛtyati* = *barhiṇaṁ abhimukhaḥ nṛtyati*)—while making the friends laugh (*hāsayan* = *sakhīn hāsayan*).”

Sanātana Gosvāmī—In reference to *kala-vākyaiḥ* (with mellifluous utterances),³¹ he makes one aware that His prattle was even better than a parrot’s. And similarly in reference to *valgu* (charming): The cooing of the cuckoos, even in the remaining portion of autumn, is because of the nature of Śrī Vṛndāvana, the foundation of all. The word *ca* (in the verse above) adds the word *valgu*. The sense is the same.

“Targeting a peacock, He dances” (*barhiṇaṁ abhi nṛtyati* =

before this one although it is not numbered. Although that verse is neither in Śrīdhara Svāmī’s edition nor in Vallabhācārya’s edition, it is commented upon by Sanātana Gosvāmī and Jīva Gosvāmī. It is mentioned between parentheses in Bhaktididdhānta Sarasvatī’s edition of *Bhāgavatam*. The verse is: *anu jalpati jalpantaṁ kala-vākyaiḥ śukarī kvacit, kvacit sa-valgu kūjantaṁ anu kūjati kokilam*, “Sometimes, with mellifluous utterances, He would prattle in conformity with a prattling parrot, and sometimes He would charmingly coo in imitation of a cooing cuckoo.”

30 In *Bhāvārtha-dīpikā* 10.15.13, Śrīdhara Svāmī glosses *anu* as *anukṛtya*.

31 This denotes the verse that is not accepted by Śrīdhara Svāmī (see the translation in the above footnote).

barhiṇam lakṣī-kṛtya nṛtyati). This means: *abhimukhaḥ san nṛtyati*, “being in front, He dances.” “He was evidently giving that peacock instructions” (*hāsayan* = *ha āsayan*) (*ha* = *sphuṭam*) (*āsayan* = *tam eva upadeśayan*). This means: *nirjitya nṛtyādy uparamayan*, “Upon defeating the peacock, He stopped dancing and so on.”³² Alternatively, He said this to make His friends laugh at the bird: “he doesn’t dance well.”

Jīva Gosvāmī—(The first paragraph is the same.) “Targeting a peacock, He dances” (*barhiṇam abhi nṛtyati* = *barhiṇam lakṣī-kṛtya nṛtyati*). This means: *abhimukhaḥ san nṛtyati*, “being in front, He dances.” In Śrīdhara Svāmī’s first explanation, *anu* is carried forward. “While making the friends laugh,” because of His victory over that species with a dance of their kind.

Viśvanātha Cakravartī—“Targeting a peacock, He dances while making the friends laugh (*hāsayan* = *sakhīn hāsayan*).” Or: *barhiṇam hāsayan*, which denotes: *barhiṇam eva rasollāsayan* (while enlivening the same peacocks).

Vallabhācārya—“He was dancing around (*abhi* = *abhiṭaḥ*) a dancing peacock.” Sometimes the boys would laugh at a peacock: “he can’t dance.”

Anvitārtha-prakāśikā—*Anu* means *anukṛtya* (imitating).

10.15.12

megha-gambhīrayā vācā nāmabhiḥ dūra-gān paśūn |
kvacit āhvayati prītyā go-gopāla-manojñayā ||

megha—[like the rumbling of] clouds; *gambhīrayā*—deep; *vācā*—with a voice; *nāmabhiḥ*—by the names; *dūra-gān*—who had gone far; *paśūn*—the animals; *kvacit*—sometimes; *āhvayati*—He calls; *prītyā*—with love; *go-gopāla-manojñayā*—which enchants the cows and the cowherds.

32 Sanātana Gosvāmī takes *āsayan* as a verbal form made from the root *as gatau dīptau ca* (to go; to shine): He was making the peacock shine.

(*saḥ*) *go-gopāla-manojñayā megha-gambhīrayā vācā nāmabhīḥ dūra-gān (sataḥ) paśūn prītyā kvacid āhvayati.*

Sometimes, with love He would call the strayed animals by their names with a voice sonorous like the rumbling of clouds that enchants the cows and the cowherds.

Sanātana Gosvāmī—The animals are cows, bulls, older calves, and so on. Or *paśūn* denotes all the four-legged ones, beginning from His cows. The syntactical connection is: *dūra-gān sataḥ paśūn* (the animals, who had gone far). As a double meaning, being devoid of intelligence is stated, since they went far away from Śrī Kṛṣṇa’s side. “With love, He would call them by their names” (*nāmabhīḥ = tat-tat-samjñābhīḥ*), such as Gaṅgā, Yamunā, Harīṣī, and Dhavalī. For this reason it was done with a special love for the cows among the animals; or the sense is it also indicates other instances. “He called them only with His voice (*vācā = vacanena eva*)—not with a flute—that attracts the hearts (*manojñayā = cittākarsṇyā*) of everyone and of the animals.” How is the voice? *megha-gambhīrayā*, which means: *meghasya garjita-vad gambhīrayā* (deep like the rumbling of a cloud). Such a voice is part of the nature of a *mahā-puruṣa*. Or it is in consideration of calling the strayed animals in a particular way.

Jiva Gosvāmī—Regarding *paśūn*: As a double meaning, being devoid of intelligence is stated, since they went far away from Śrī Kṛṣṇa’s side. In point of *megha*: The rumbling of clouds is indirectly indicated. The voice was deep like that—only by the nature of a *mahā-puruṣa*.

10.15.13

cakora-krauñca-cakrāhva-bhāradvājāś ca barhiṇaḥ |
anurauti sma sattvānām bhīta-vad vyāghra-simhayoḥ ||

cakora-krauñca-cakrāhva-bhāradvājān—the *cakora*, curlew, heron, and skylark; *ca*—and; *barhiṇaḥ*—peacocks; *anurauti*—He imitates the sound; *sma*—(used for expressing the past tense) (or a verse filler); *sattvānām*—among living beings (the animals, or the boys); *bhīta-vat*—as if afraid; *vyāghra-simhayoḥ*—of tigers and lions.

(*saḥ kvacit*) *cakora-krauñca-cakrāhva-bhāradvājān barhiṇaḥ ca anurauti*. (*saḥ*) *sattvānām* (*madhye san*) *vyāghra-simhayoḥ bhīta-vad* (*bhavati*).

Jīva Gosvāmī / Vallabhācārya—

(*saḥ kvacit*) *cakora-krauñca-cakrāhva-bhāradvājān barhiṇaḥ ca anurauti*. *sattvānām* (*madhye yaḥ*) *vyāghra-simhayoḥ bhīta-vad* (*asti, saḥ taṁ ca anurauti*).

Sometimes He imitated the sounds of a *cakora* bird, of a curlew, of a heron, of a skylark, and of a peacock. On occasion, He acted like a living being afraid of tigers and lions.

Śrīdhara Svāmī—“He makes noise, imitating the *cakoras* and so on (*anu rauti* = *anukṛtya rauti*).” And sometimes “He as if becomes afraid (*bhīta-vat* = *bhīta-vad bhavati*) of tigers and lions (*vyāghra-simhayoḥ* = *tābhyām*), out of all living beings (*sattvānām* = *sattvānām madhye*).” This means He flees when living beings flee. Alternatively: *tayoḥ sattvānām balodrekāṇām bhīta-vad bhavati*, “He as if becomes afraid of the surplus of strength (*sattvānām* = *balodrekāṇām*) of those two.”³³

Sanātana Gosvāmī—*Kvacit* (sometimes) is carried forward. A *cakora* drinks moonlight. A *krauñca* eats the *cīñcoṭa* plant. A *cakrāhva* is a *cakravāka*. A *bhāradvāja* is a *bhāradvāja*; the suffix *a[n]* is added without a change in meaning. It is a bird known as *vyāghrāta* (skylark). “Sometimes imitating one among the *cakoras*

33 Commenting on Śrīdhara Svāmī’s commentary, Vamśīdhara Paṇḍita says that in this explanation the genitive case in *sattvānām* stands for the ablative case (*Bhāvartha-dīpikā-prakāśa*), like Śrīdhara Svāmī’s gloss of *vyāghra-simhayoḥ* as *tābhyām* indicates. This is because by rule the object of fear takes the ablative. Moreover, the word *sattva* can mean *bala* (strength). The definition is: *sattvaṁ guṇe piśācāu bale dravya-svabhāvayoḥ, ātmatve vyavasāyāsu-citteṣv astī tu jantuṣu*, “*Sattva* means: *guṇa* (a mode of material nature; a good quality), *piśāca-ādi* (imps and so on), *bala* (strength; power), *dravya* (thing), *svabhāva* (nature, condition), *ātmatvam* (the state of being *ātmā*, that is, transcendence), *vyavasāya* (firm determination), *asu* (life air), and *cittam* (consciousness); in the neuter and masculine genders *sattva* means *jantu* (living being)” (*Medinī-kośa*).

and so on, He makes noise (*anu rauti* = *anukṛtya rauti*).” The *aiśvarya* of being endowed with all potencies, and so forth, is to be understood as before even in that regard.

Regarding *bhīta-vat*, the suffix *vat/i* (as if) is due to the joviality of play; also because those two are not injurious (in *Vṛndāvana*), in truth it is because there is no fear from either one of those two. There is another rendering: *yathā anyah kaścid bālakah bhītaḥ bhavet, tathā eva bhītaḥ syāt*, “He might be afraid like some other boy might be afraid,” by the nature of *bālya-līlā*. The word *sma* means this is well-known, that is, there is no doubt about it.

Jīva Gosvāmī—(The commentary is the same. In addition:) In the latter explanation of Śrīdhara Svāmī, the meaning of *bhīta-vat* is: *bhītāyate* (He acts like one who is afraid). There is another explanation: *sattvānām madhye yaḥ vyāghra-sirṁhayoḥ bhītaḥ tad-vac ca anurauti sma*, “Like one who, among living beings, is afraid of tigers and lions, He imitated sounds.” That was for the sake of the joviality of seeing some fear in one of His friends.

Viśvanātha Cakravartī—However, “He as if becomes afraid (or He is like a person afraid) (*bhīta-vat* = *bhīta-vad bhavati*) due to the sound (*śabdena* is added) of tigers and lions among living beings (*sattvānām* = *prāṇinām madhye*).” When the companions flee, He Himself flees. In truth He has no fear, by virtue of innate intrepidity. This is stated with the suffix *vat/i* (like; as if).

Baladeva Vidyābhūṣaṇa—“He imitates (*anurauti* = *anukaroti*) the *cakora* and so forth.” [...] When living beings flee, He too flees. The absence of fear is illustrated with the suffix *vat/i*, for He is exceedingly brave. In addition, the purpose of this is to have good fun by making His companions run away, though they are valorous.

Vallabhācārya—The living entities (*sattva*) are hares and so forth. The prose order is: *sattvānām madhye vyāghra-sirṁhayoḥ bhīta-vac ca anurauti*, “He imitates sounds also like one who is afraid of lions and tigers among living entities.” The evidence for the origination of Rasa in this way is well-known: This is what he means to express with *sma*.³⁴

34 Vallabhācārya says *sma* means *prasiddham*. Although this is not

10.15.14

kvacit kṛiḍā-pariśrāntam gopotsaṅgopabarhaṇam |
svayam viśramayaty āryam pāda-saṁvāhanādibhiḥ ||

kvacit—sometimes; *kṛiḍā-pariśrāntam*—fatigued from playing; *gopa-utsaṅga-upabarhaṇam*—who has a cushion, the form of a cowherd’s lap; *svayam viśramayati*—He Himself causes relaxation; *āryam*—the elder brother; *pāda-saṁvāhana-ādibhiḥ*—by massaging the feet and so on.

kvacit (kṛṣṇaḥ svasya) āryam kṛiḍā-pariśrāntam
gopotsaṅgopabarhaṇam (tasya) pāda-saṁvāhanādibhiḥ svayam
viśramayati.

When His elder brother became fatigued by playing and was resting his head on the cushion of a cowherd’s lap, at times He would personally refresh him by kneading his feet and so forth.

Śrīdhara Svāmī—*Āryam* means *agrajam* (elder brother). *Viśramayati* denotes *vigata-śramaṁ karoti* (He makes him devoid of being tired).

Sanātana Gosvāmī—Because of the word *ādi* (etc.), there was also fanning, and so on.

Viśvanātha Cakravartī—*Upabarhaṇam* means *śiṛṣopadhānam* (cushion).

Vallabhācārya—The reason for massaging the elder brother’s feet, etc., is *kṛiḍā-pariśrāntam* (fatigued due to games). He was wrestling with the Lord. The compound *gopotsaṅgopabarhaṇam* means: *gopasya kasyacid utsaṅgaḥ eva upabarhaṇam yasya* (him, who has a cushion, the lap of some cowherd).

substantiated in Sanskrit dictionaries, his explanation is reiterated by Sanātana Gosvāmī throughout *Bṛhad-vaiṣṇava-toṣaṇī*. This is how the anomaly made its way in *Laghu-vaiṣṇava-toṣaṇī*. Still, the word *sma* is sometimes used in that sense in certain Upanishads, as in the *Bṛhad-āraṇyaka* (4.4.22).

10.15.15

nṛtyato gāyataḥ kvāpi valgato yudhyato mithaḥ |
grhīta-hastau gopālān hasantau praśaśamsatuḥ ||

nṛtyataḥ—dancing; *gāyataḥ*—singing; *kva api*—sometimes; *valgataḥ*—frolicking; *yudhyataḥ*—fighting; *mithaḥ*—one another; *grhīta-hastau*—[both of Them,] by whom a hand was held; *gopālān*—the cowherds; *hasantau*—while laughing (or in order to laugh); *praśaśamsatuḥ*—both of Them praised.

kva api (tau rāma-kṛṣṇau) grhīta-hastau hasantau nṛtyataḥ gāyataḥ
valgataḥ mithaḥ yudhyataḥ gopālān praśaśamsatuḥ.

Both of Them, hand in hand every now and then, would praise the cowherds, who were sometimes dancing, sometimes singing, sometimes frolicking, and sometimes fighting with one another, and laugh.

Śrīdhara Svāmī—Both of Them praised the cowherds who were doing a dance and so on with one another.

Sanātana Gosvāmī—He talks about the two of Them simultaneously, specifically on the occasion of *kṛṣṇa-līlā*. “Sometimes, the two of Them praised.” *Valgataḥ* denotes: *gati-viśeṣaṁ kurvataḥ* (the two, who were making a special move). *Mithaḥ* means *anyonyam* (one another)—because of great attachment. Or *mithaḥ* is only syntactically connected with *yudhyataḥ* (who were fighting). The rest was explained by Śrīdhara Svāmī.

Alternatively, *kvāpi* is linked with everything: “sometimes dancing, sometimes singing,” and so on. In addition: *kvāpi mitho grhīta-hastau kvāpi hasantau bhavataḥ*, “Sometimes taking each other’s hand, the two of Them were sometimes laughing.” Or these two words (*kvāpi* and *mithaḥ*) are linked everywhere as modifiers.

“Sometimes They praised the cowherds,” that is, They did a praise: *parama-vidagdḥāḥ* (hey topmost experts!), *sūrāḥ* (O brave combatants!), *susnigdḥāḥ* (hey affectionate cronies!), and so forth. Or They praised while laughing, due to an upsurge of rapture

because of the dancing and so on. Alternatively: *gopālān hasantau* (while laughing at the cowherds), that is, They were praising them while mocking them: “Wow! By singing, these ones are eclipsing the Gandharvas, by dancing they are deriding the Vidyādhara, by fighting like that they will conquer the three worlds!” Thus joking, They offered praise while truly expressing the special glories of their cowherd friends.

Jīva Gosvāmī—“Sometimes They praised those who were dancing.” *Valgataḥ* denotes: *utplutya utplutya gati-viśeṣaṁ kurvataḥ* (who were making a special move by jumping and jumping). (The rest of the commentary is the same.)

10.15.16

kvacit pallava-talpeṣu niyuddha-śrama-karṣitaḥ |
vṛkṣa-mūlāśrayaḥ śete gopotsaṅgopabarhaṇaḥ ||

kvacit—sometimes; *pallava-talpeṣu*—on beds of blossoms; *niyuddha*—of fighting; *śrama*—due to the weariness; *karṣitaḥ*—feeble (or thin); *vṛkṣa-mūlāśrayaḥ*—He whose support is the base of a tree; *śete*—He lies down; *gopa-utsaṅga*—is the lap of a cowherd; *upabarhaṇaḥ*—He whose pillow.

kvacit (kṛṣṇaḥ) niyuddha-śrama-karṣitaḥ vṛkṣa-mūlāśrayaḥ
gopotsaṅgopabarhaṇaḥ (saṁ) pallava-talpeṣu śete.

On occasion He, feeble due to the weariness of fighting, would take support at the base of a tree and lie down on beds of blossoms, using the lap of a cowherd as a pillow.

Sanātana Gosvāmī—In three verses, Śuka, who is about to conclude, describes the abundant good fortune of the cowherds while narrating the pastime of relaxing. The word *pallava* (shoots) is a partial indication (it indicates more than what it says): “He was lying on beds of flowers which were soft new buds (*pallava-talpeṣu* = *komala-nava-koraka-puṣpāṇāṁ talpeṣu*).” Or, since the purpose was not to rest on them, the beds were fashioned only with shoots

(*pallava-talpeṣu = kevalam pallavaiḥ eva raciteṣu talpeṣu*). The plural is due to high regard because of being fashioned by many companions quickly with the confusion of *prema* right at that time. Or they were many: Each bed was made by all of them, who are most skilled, one by one (everyone made their own bed). On top of that, it's understood that He, unperceived by them, lied down on them, although they were more than many, for their pleasure, by being many forms by His special power. *Aiśvarya* is congruent even here because it is going to be said in this way: *īśa-ceṣṭitaḥ*, “He who has actions as God” (10.15.19).

“He was as if weary, due to fatigue—from ‘accepting’ what is characterized by that, such as the rise of drops of sweat, which were pearls on His beautifully resplendent cheek—on account of fighting” (*niyuddha-śrama-karṣitaḥ = niyuddhena śramena khinnah iva*), that is, the wrestling pastime known as *bāhu-yuddha* (arm-wrestling) only with them.

The compound *gopotsaṅgopabarhaṇaḥ* means: *gopasya utsaṅgaḥ eva upabarhaṇam yasya saḥ*, “He who has a cushion (*upabarhaṇa = upadhāna*), the lap (*utsaṅga = kroḍa*) of a cowherd,” the *priya-sakhā* named Śrīdāmā, the brother of Śrī Rādhā Devī. In this way it should be understood that Śrīdāmā too was manifold there, like He was. Or the cushion was the lap of cowherds, that is, of someone, somewhere: It can be perceived simply in this manner. And that is because something was gathered—as a aspect of a bed for the comfort of being a cushion, one's own lap—by them who occupied the position of a cushion; Or it is because of the relinquishment, for His sake, even of what was fashioned by them.

Jīva Gosvāmī—(The first paragraph is the same. In addition:) “He was as if weak, due to fatigue—which effects the rise of beautiful drops of sweat, pearls on His resplendent cheek—on account of arm-wrestling only with them” (*niyuddha-śrama-karṣitaḥ = bāhu-yuddhena śramena durbalaḥ iva*). This implies that the companions had that kind of strength. For example, in the *Āgama: gopaiḥ samāna-guṇa-śīla-vayo-vilāsa-veśyaiḥ*, “with the cowherds whose attire, amusements, age, nature, and qualities were similar” (quoted in *Kṛṣṇa-sandarbhā* and in *Prīti-sandarbhā*). Although such is the case, they themselves were not engaged in killing asuras and so on.

In that regard, we see this: The *līlā-śakti*, whose purpose is that all of Vraja, by this quality, evokes happiness solely for Śrī Kṛṣṇa, stops their endeavor.

Regarding *gopotsaṅgopabarhaṇaḥ*, the cowherds in this regard are somewhat older; fashioning a cushion is just for making Him happy. Therefore it was made. Or the relinquishment, for His sake, even of what was fashioned by them, is to be understood.

Krama-sandarbha—The plurality in *talpeṣu* (on beds) suggests that they were made in many ways, here and there.

Baladeva Vidyābhūṣaṇa—*Karṣitaḥ* means *kṛśa-vat pratītaḥ*, “He looked as if He were feeble (or emaciated).” That their prowess is similar to His is implied. Moreover, He was called, due to being tired, on account of the servants’ longing for service. Their service was superb, by remembering that it has no connection with the eighteen faults.

10.15.17

pāda-saṁvāhanam cakruḥ kecit tasya mahātmanah |
apare hata-pāpmāno vyajanaiḥ samavījayan ||

pāda-saṁvāhanam—a massaging of the feet; *cakruḥ kecit*—some did; *tasya*—of Him; *mahā-ātmanah*—who is a great Soul (or who has a great nature); *apare*—others; *hata-pāpmānaḥ*—whose sins are terminated (or because of whom sins are terminated); *vyajanaiḥ*—with fans; *samavījayan*—properly fanned [Him].

kecit tasya mahātmanah pāda-saṁvāhanam cakruḥ. apare hata-pāpmānaḥ (taṁ) vyajanaiḥ samavījayan.

Some massaged the feet of that great Soul, while other sinless ones perfectly fanned Him with fans.

Śrīdhara Svāmī—“With fans that were made with shoots and so forth (*vyajanaiḥ* = *vyajanaiḥ pallavādi-nirmitaiḥ*).”

Sanātana Gosvāmī—In point of *kecit* (some), the plural is used because of the massage of both glorious lotus feet by many as a rotation, in order. Or the intention is to express the engagement in that of each one, three or four at a time, on the many beds. Or it is because more than many massaged Him, though He is one, due to an exceptional *aiśvarya*.

Mahātmanah is poetic license for *mahātmānaḥ*, which signifies *parama-bhāgyavantaḥ* (those who are highly fortunate). Alternatively, it is a modifier of *tasya*. The sense is: *aparicchinnasya* (of Him, whose is nondelimited, as Brahman), because of His lying down on all beds, due to being the pervader, by a specific potency, only in terms of being one.

Hata-pāpmānaḥ is construed as: *hataḥ nija-kīrtiyādinaḥ śrī-bhagavatā eva nāśitaḥ pāpmā jagatām api yaiḥ te*, “they by whom the sins of the worlds are terminated, that is, they are destroyed only by the Lord due to their own renown and so forth,” from [the sorrow that results from] the nonexistence of the good fortune of that kind of service: The gist is, *vayaṁ tu pāpiṣṭhāḥ eva* (only we are the most sinful, and only that). This word (*hata-pāpmānaḥ*) is linked with the first syntactical connection in this way and with the next one.

“They fanned properly” (*samavījayan* = *samyak avījayan*) that is, with a *mudrā* such as sweetly waving ever so gently, and so on.

Jīva Gosvāmī—(The first paragraph is the same:) *Mahātmanah* is poetic license because of the meter. The sense is: *mahātmānaḥ*, which signifies *parama-bhāgyavantaḥ* (those who are highly fortunate). Or it modifies *tasya*, “of Him, the form of the wonderment of a great many virtues” (*mahātmanah* = *mahā-guṇa-gaṇāścārya-rūpasya*).

Hata-pāpmānaḥ is construed as: *hataḥ tādrśa-tat-sevāntarāya-rūpaḥ pāpmā yaiḥ*, “those by whom sin, the form of an obstacle to that sort of service to Him, is ended.” Thus Śuka bespatters himself. Although they are always like that, the usage of it is like: *ayam ātmāpahata-pāpmā*, “The soul is sinless” (*Chāndogya Upaniṣad* 8.1.5). This word is linked with the first syntactical connection in this way and with the next one too. “They fanned properly” (*samavījayan* = *samyak avījayan*) that is, with a *mudrā* such as sweetly and gently shaking it, and so on.

Krama-sandarbha—*Mahātmanah* denotes *mahātmānaḥ*, that is, *parama-bhāgyavantah*, by the rule: *supām supo bhavanti*, “In the Vedas, case endings occur instead of other case endings” (*Vārttika* 7.1.39).

Baladeva Vidyābhūṣaṇa—*Hata-pāpmānaḥ* portends: *dahara-van-nitya-nivṛtta-doṣāḥ*, “those whose faults have ceased forever, like the faults in the inner sky of their hearts are nonexistent.” *Vyajanaīḥ* (with fans) connotes: *tāla-vṛntaiḥ vāla-vyajanaīḥ ca* (with palm-leaf fans and with chowries).

10.15.18

anye tad-anurūpāṇi manojñāni mahātmanah |
gāyanti sma mahā-rāja sneha-klinna-dhiyaḥ śanaīḥ ||

anye—others; *tad-anurūpāṇi*—suitable for that [occasion]; *manojñāni*—enchanting; *mahā-ātmanah*—of the great Soul; *gāyanti sma*—sang; *mahā-rāja*—O great king; *sneha*—due to affection; *klinna*—wet (melted); *dhiyaḥ*—whose minds (hearts); *śanaīḥ*—gently.

mahā-rāja! anye sneha-klinna-dhiyaḥ tad-anurūpāṇi (gītāni)
mahātmanah manojñāni śanaīḥ gāyanti sma.

Mahārāja! Others, whose hearts melted out of affection, gently sang appropriate songs for the occasion that were delightful to the great Soul.

Sanātana Gosvāmī—*Tad-anurūpāṇi* means: *tasya avasarasya śrī-bhagavataḥ anurūpāṇi योग्यानि गीतानि*, “They sang songs—*gītāni* is added—suitable (*anurūpāṇi* = *yogyāni*) for that occasion, that is, for the Lord.” *Mahātmanah* is like before. Alternatively: “The songs of the great Soul, that is, of Him who is deep like millions of oceans—in other words: although He is more than unshakable—, attract the heart” (*manojñāni* = *cittākaraṣakāni*) because the songs have various amazing intonations, rhythms, etc., and because they are imbued with the divine *gopīs*’ qualities, and so on.

The substance of the vocative *mahārāja* is: “Even an emperor like you cannot have so much fun.” Or *mahārāja* is part of a compound: *mahā-rāja-sneha-klinna-dhiyaḥ*, which means: “Others, whose hearts melted (*klinna-dhiyaḥ* = *ārdra-cittāḥ santaḥ*) by an affection that is exceedingly illuminating, that is, which is the very best (*mahā-rāja-sneha* = *atyanta-prakāśamāna-snehena* = *parama-śreṣṭhaḥ snehaḥ tena*)—and therefore—sang (*gāyanti sma* = *agāyan*) ever so lightly (*śanaiḥ* = *laghu laghu*)” since their throats were choking and their eyes brimmed with tears. The expression here of the state of being one whose heart is melted, by virtue of affection, intends to convey the special manifestation of that, inasmuch as their nature is to sing. Alternatively, by the mention of this pair of words (*sneha-klinna-dhiyaḥ śanaiḥ*) at the very end, a connection also with the pair of sentences in the previous verse should be looked into.

Jīva Gosvāmī—*Śanaiḥ* is because of being suitable for the occasion of repose and because of being a token of the best songs.

Viśvanātha Cakravartī—The word *yaśāmsi* (they sang “the glories”) needs to be added to *tad-anurūpāṇi* (which are in conformity with that).

10.15.19

evam nigūḍhātma-gatiḥ sva-māyayā
gopātmajatvaṁ caritair viḍambayan |
reme ramā-lālita-pāda-pallavo
grāmyaiḥ samam grāmya-vad īśa-ceṣṭitaḥ ||
(indra-vaṁśā)

evam—in this way; *nigūḍha-ātma-gatiḥ*—whose own course is concealed; *sva-māyayā*—by His magic; *gopa-ātmajatvaṁ*—being the son of a cowherd; *caritaiḥ*—by activities; *viḍambayan*—imitating; *reme*—He took pleasure; *ramā-lālita*—are caressed by Lakṣmī; *pāda-pallavaḥ*—He whose blossomlike feet; *grāmyaiḥ samam*—with rurals; *grāmya-vat*—like a rural; *īśa-ceṣṭitaḥ*—He who has actions as God.

(*kṛṣṇaḥ*) *sva-māyayā nigūḍhātma-gatiḥ ramā-lālita-pāda-pallavaḥ*

īśa-ceṣṭitaiḥ caritaiḥ gopātmajatvaṁ viḍambayan grāmyaiḥ samam grāmya-vad evaṁ reme.

While imitating being the son of a cowherd, through activities, He, whose own mode is concealed by His magic, whose blossomlike feet are fondled by Ramā and who performs godly acts, took pleasure in this way, like a rural with other rurals.

Śrīdhara Svāmī—Regarding *īśa-ceṣṭitaiḥ*: Although His nature is concealed, every now and then some patterns of behavior that pertain only to God are seen in Him (*īśa-ceṣṭitaiḥ* = *antarāntarā īśasya eva ceṣṭitāni dṛśyante asmin saḥ*).

Sanātana Gosvāmī—While pointing out another yet-unmentioned cowherd pastime done on that day, he concludes that day’s forestial fun. *Evaṁ* means *ukta-prakāreṇa* (in the way that was told). Or: *evaṁ caritaiḥ*, which means: *idrśaiḥ ceṣṭitaiḥ*, ““With these kinds of activities,” He derived pleasure (*reme* = *ratim prāpa*) although His blossomlike feet are fondled by Ramā.” The greatness of the delight of cowherd fun over the greatness of the delight of Mahā-Lakṣmī’s fondling His lotus feet is implied. Or: “while His blossomlike feet (*pāda-pallavaḥ* = *pāda-pallavaḥ san*) were fondled by Śrī Rādhā Devī,” who is Ramā by the derivation: *ramayati sadā tam iti ramā*, “She always delights Him, thus She is Ramā.” By massaging and so on for the sake of dispelling the fatigue of roaming in the divine woods, the fact that pleasure is helpful is illustrated.

What was He doing? “He was manifesting (*viḍambayan* = *prakaṭayan*) the state of being the son of a cowherd.” Or, insofar as the letters *ḍ* and *l* are essentially the same, “He was strengthening that state of being” (*viḍambayan* = *vilambayan* = *sthiri-kurvan*). The syntactical connection of *caritaiḥ* (with activities) is optionally done right here. In this way Śuka makes the listeners perceive the Lord’s idea: “I was born from Nanda.”

Someone might wonder: “How can His imitating that sort of *aiśvarya*, which is manifest, be accomplished?” To that he says: *sva-māyayā nigūḍhātma-gatiḥ*, which signifies: *svasya māyākhyasaktyā kṛpayā vā nitarām gūḍhā ācchādītā ātmanah gatiḥ yena*

sah, “He by whom His own might (*gati* = *aiśvarya*), characterized by being *ātmārāma* and *pūrṇa-kāma*, is continuously concealed (*nigūḍha* = *nitarām ācchādita*) by the potency called *Māyā*, or by mercy.” Another analysis is: *nitarām gūḍhā ātma-gatiḥ yasya*, “He whose special sweetness (*ātma-gati* = *nija-mādhuri-viśeṣa*) is wholly confidential (*gūḍha* = *atirahasya*),” that is, even the *Upaniṣads* cannot know it.

Therefore: “He took pleasure like some rural friend, that is, like a master (*grāmya-vat* = *kaścid grāmyaḥ bandhuḥ iva* = *prabhuḥ iva*), takes pleasure with some rural friends (*grāmyaiḥ samam* = *kaiścid grāmyaiḥ bandhubhiḥ samam*).” As such there is the state of being most ordinary. The sweetness of cowherd fun too is made to be perceived by that.

“Then how can the revelation of godhood, which is stated everywhere, make sense in this matter?” To that he says: *īśa-ceṣṭitaḥ*, which means: *īśasya ceṣṭitaḥ yasya saḥ* (He whose behavior relates to God). The substance is: because those various deeds transcend the world. By being both worldly and otherworldly in this way, the revelation of a specific godhood is established as before.

Another rendering of *nigūḍhā ātma-gatiḥ* is: *nigūḍhā ātmanah gatiḥ gamanaṁ yena*, “He by whom a secret going to Gokula was done through the medium of Vasudeva (*ātmanah* = *śrī-vasudeva-dvārā*),” due to knowing that His birth occurred only from Nanda and due to a behavior in conformity with that. The main means of accomplishing the imitation of being a cowherd’s son is stated thus.

Alternatively: “He, even the behavior of whom is endowed with all godly capabilities (*īśa-ceṣṭitaḥ* = *īśaṁ sarvaiśvarya-yuktam ceṣṭitam api yasya*)—or: “although He is endowed with the mode of godly supremacy” (*īśa-ceṣṭitaḥ* = *aiśvarya-ceṣṭā-yuktaḥ api*)—took pleasure like a rural.” The glory of a character like a rural’s is implicitly greater than the glory of behavior as God.

Jiva Gosvāmī—Pointing out another, yet unmentioned cowherd pastime, he concludes while expounding that such a pastime too is extremely dear to Him. “He got pleasure (*reme* = *ratim prāpa*) in this way, that is, in the manner of amusements in *Vṛndāvana* (*evam* = *vṛndāvana-vihāra-prakāreṇa*), although He is *ramā-lālita-pāda-pallava* (His blossom-like feet are caressed by Lakṣmī) in another

āvirbhāva of His.” Given that there is happiness here in this manner, a disregard even for that sort of happiness is intimated.

He got pleasure while doing what? “While imitating the worldly state of being a cowherd’s son (*gopātmajatvam* = *laukikam gopātmajatvam*) with activities whose forms, in reference to *nandas tv ātmaja utpanne*, “Nanda, however, became euphoric when his son was born” (10.5.1) were otherworldly.” In other words, “while making the state of being a cowherd’s son the form of a deficient comparison.” This means, “while demonstrating the otherworldly state of being a cowherd’s son in Him.”

“How can the Lord possibly be a son?” To that he says: *sva-māyayā nigūḍhātma-gatiḥ*, which signifies: *sve ye śrī-nanda-yaśodādayaḥ pitrādi-rūpāḥ teṣāṁ māyayā kṛpayā vātsalya-vaśatayā ity arthaḥ*, *ataḥ eva nitarāṁ gūḍhā sarveṣāṁ apy agamyā ātma-gatiḥ mahā-praṇaya-maya-nija-mādhurī-viśeṣaḥ yasya*, “By the mercy of Śrī Nanda and Śrī Yaśodā, His parents, and of others, that is, due to being under the control of *vātsalya*, He is one whose own mode of being, that is, His special sweetness imbued with great intimacy, is continuously hidden, meaning it cannot be known by anyone.”

As a result: “He took pleasure like some village friend takes pleasure with some village friends (*grāmyaiḥ samam grāmya-vat* = *kaiścid grāmyaiḥ bandhubhiḥ samam kaścid grāmyaḥ bandhuḥ iva*).” The gist is: That kind of comparison applies to friendship like it does for being a son.

“Then how can the revelation of godhood, which is being stated everywhere, make sense in this matter?” To that he says: *īśa-ceṣṭitaḥ*, which means: *īśaṁ sarvaiśvarya-yuktaṁ ceṣṭitaṁ yasya*, “He whose behavior is endowed with all godly capabilities.” The sense is: Only His *līlā-śakti*, being of that kind, effects everything although the Lord doesn’t pay attention to her.

Viśvanātha Cakravartī—His own *aiśvarya* is covered by His Yogamāyā (*sva-māyayā nigūḍhātma-gatiḥ* = *sva-yoga-māyayā āvṛtātmaiśvaryaḥ*). “While concealing (*viḍambayan* = *tiras-kurvan*), by means of His deeds (*caritaiḥ*)—although He is the son of a cowherd—the fact that He is the son of a king (*gopātmajatvam* = *bhūpāla-putratvam*)...” The drift is: Even He doesn’t know how to do a pastime in this way. *Medinī* states: *gopo gopālake goṣṭhādhyakṣe*

prthvī-patāv api, “Gopa means *gopālaka* (cowherd), *goṣṭhādhyakṣa* (the superintendent of a pasture), and *prthvī-pati* (king).”

Although by considering the *aiśvarya* He is *ramā-lālita-pāda-pallavaḥ* (He whose blossomlike feet are fondled by Lakṣmī), after concealing that He took pleasure like some village friend takes pleasure with some village friends (*grāmyaiḥ samam grāmya-vad reme = kaiścid grāmyaiḥ bandhubhiḥ saha kaścid grāmyaḥ bandhuh iva reme*).

His *aiśvarya* is not just covered wholly and entirely: That is what he talks about with *īśa-ceṣṭitaḥ*, which signifies: *īśam aiśvarya-mayaṁ ceṣṭitaṁ yasya saḥ*, “He whose action involves godly might (*īśa = aiśvarya-maya*)” on the occasion of killing asuras, etc.

Baladeva Vidyābhūṣaṇa—“He got pleasure in this way, meaning in the manner of having fun in *Vṛndātavī*.” By this it’s implied that pleasure in the amusements in *Vaikuṇṭha* is not like this. “By mercy for His own (*sva-māyayā = sveṣu kṛpayā*),” He is *nigūḍhātma-gatiḥ*, that is, “He by whom His godly might, which is transcendently pure (*ātma-gatiḥ = viśuddha-nijaiśvaryaṁ yena saḥ*), is continuously concealed (*nigūḍha = nitarām gūdhā*), meaning it is established as another human act.”

“While concealing (*viḍambayan = tīras-kurvan*) being the son of a cowherd, though He Himself is the son of a cowherd, or “while concealing being a prince,” by deeds such as killing *Pūtanā* and so on...”

The compound *ramā-lālita-pāda-pallavaḥ* means: *ramayā śrī-gokula-mahā-lakṣmyā lālitaḥ lalitau īpsitau pāda-pallavau yasya saḥ*, “He whose blossomlike feet are desired by *Ramā*, that is, by the *Mahā-Lakṣmī* of *Śrī Gokula* (*Lakṣmī* performed austerities in *Śrīvana*)—this meaning is obtained with *evam vṛndāvanam śrīmat* (*Vṛndāvana*, which has *Śrī*) and so on (10.15.9).” Nonetheless, at the time of terminating the asuras and the like, His own *aiśvarya* might become manifest. That is what he says with *īśa-ceṣṭitaḥ*, which signifies: *īśam aiśvarya-mayaṁ ceṣṭitaṁ yasya saḥ*, “He whose action involves godly might.” However, in the amusements with all of them, there is no *aiśvarya*. This is stated with *grāmyaiḥ samam grāmya-vat*, which means: *grāmyaiḥ bandhubhiḥ samam grāmyaḥ bandhuh yathā*, “He took pleasure like a rural friend with a rural friend.”

10.15.20

śrīdāmā nāma gopālo rāma-keśavayoḥ sakhā |
subala-stokakṛṣṇādyā gopāḥ premṇedam abruvan ||

śrīdāmā nāma—named Śrīdāmā; *gopālaḥ*—the cowherd; *rāma-keśavayoḥ*—of Rāma and Keśava; *sakhā*—the close friend; *subala-stokakṛṣṇa-ādyāḥ*—among whom the foremost are Subala and Stokakṛṣṇa; *gopāḥ*—cowherds; *premṇā*—with love; *idam*—this; *abruvan*—said.

śrīdāmā nāma gopālaḥ rāma-keśavayoḥ sakhā gopāḥ (ca) subala-stokakṛṣṇādyāḥ premṇā idam (vacanam) abruvan.

The cow herder named Śrīdāmā, a close friend of Rāma and Keśava, as well as Subala, Stokakṛṣṇa and other cowherds spoke with love as follows.

Śrīdhara Svāmī—Śuka mentions Śrīdāmā and others to demonstrate the state of being *īśa-ceṣṭita* (He who has actions as God). ‘Stokakṛṣṇa’ is someone.

Viśvanātha Cakravartī—(The commentary is the same. In addition:) The sense of *premṇā* (with love) is: *kṛṣṇa-rāmāv eva sva-vyājena tāla-phalāni bhojayitum*, “to induce, with their own pretext, only Kṛṣṇa and Rāma to eat *tāla* fruits.”

Sanātana Gosvāmī—Having partially indicated the fun on another day also with the fun of the first day, now, on the occasion, with *śrīdāmā* and so on he says: Sometimes, out of affection for those in His inner circle, He directly manifested some *aiśvarya* too at the time of herding cows.

Subala and the others are *sakhās*. The mention of Śrīdāmā at first is because of excellence, in terms of intense friendship; or it is because he is predominant in that sort of statement. Stokakṛṣṇa is the name of some cowherd. In terms of having the same name it’s for the sake of friendship. Or, *kṛṣṇa* is from his name-giving rite; he was born before Kṛṣṇa. Nonetheless, in every way ‘Stokakṛṣṇa’ is from

the renown as one who is junior to Kṛṣṇa. By the word *ādi* (et al.), Aṁśu, Arjuna, Viśāla, Vṛṣabha, Ojasvī, Devapratha, Varūthapa, Bhadrāsena, and others are to be known as primary.

Concerning *premnā*, “with love,” but not “out of greed for *tāla* fruits” nor “to kill a bad guy,” rather only for the sake of the special *prīti* (bliss or affection) of His entourage. The substance is: just by the nature of *prema* characterized by requesting some desired thing. Alternatively: just by an *anurāga* for His high repute of subduing villains and the like.

Jīva Gosvāmī—(The first paragraph is the same. In addition:) The mention that he is a *sakhā* of Rāma is due to his predominance in that fighting. Subala and the others are *sakhās*. The mention of Śrīdāmā at first is because he is primary among the *sakhās*. By the inappropriateness of another one named Kṛṣṇa engaged in herding cows in the same Vraja, ‘Stokakṛṣṇa’ is to be known as a name of four syllables. In that regard, this is obtained: A name of that sort was revealed by his father, who was fully rejoicing after considering as follows: “The boy will follow Kṛṣṇa, therefore the name too, which will follow His, will take place for the sake of a special intimacy.”

(This paragraph is the same.) Concerning *premnā*, “with love,” but not “out of greed for *tāla* fruits” nor “to kill a bad guy,” rather just for the sake of the special *prīti* of the near and dear (or to show a special *prīti* to the near and dear). The substance is: just by the nature of *prema* characterized by requesting some desired thing.

Or: with their own pretext consisting of the desire to bring about that kind of snack for Śrī Kṛṣṇa and Śrī Rāma. In that regard also, “with love imbued with friendship” is obtained. Moreover, the friendship occurs only due to being of the same *jāti* (caste), and so it involves the knowledge of mutual power and so forth. For instance, they said: *asmān kim atra grasitā niviṣṭān ayaṁ tathā ced baka-vad vināṅṣyati*, “Will it devour us after we enter it? If so, like Baka it will perish in a moment because of Him” (10.12.24). Additionally, it will be said in the next one: *rāma rāma*. Consequently, this is proven: It is simply a love imbued with friendship that pertains to the nature of *vīra-rasa* like the request for assistance in those various battles with Arjuna.

Krama-sandarbha—He talks about an incidental occurrence on the general occasion of the pastime of grazing cows. *Premṇā* denotes: “with a love which involves a request that is appropriate for a dear friend and with their own pretext consisting of the desire to make the two of Them snack on that.”

Baladeva Vidyābhūṣaṇa—Śrīdāmā is Śrī Rādhā’s elder brother. He is a *pīṭha-marda* (lit. one who rubs the back), a *sakhā*.

10.15.21

rāma rāma mahā-bāho kṛṣṇa duṣṭa-nibarhaṇa |
ito 'vidüre sumahad vanam tālāli-saṅkulam ||

rāma—O Rāma; *rāma*—O Rāma; *mahā-bāho*—O You whose arms are big; *kṛṣṇa*—O Kṛṣṇa; *duṣṭa-nibarhaṇa*—O killer of rogues; *itaḥ*—from here; *avidüre*—not too far; *su-mahat vanam*—a very big forest; *tāla-āli*—with rows of palm [trees]; *saṅkulam*—crowded.

rāma! rāma! mahā-bāho! kṛṣṇa! duṣṭa-nibarhaṇa! itaḥ avidüre sumahad vanam tālāli-saṅkulam (asti).

“Rāma, Rāma! Hey you of mighty arms! O Kṛṣṇa, slayer of rogues! There is a very large forest not too far from here crowded with rows of palm trees.

Śrīdhara Svāmī—*Tālāli-saṅkulam* means *tāla-paṅktibhiḥ vyāptam* (filled with rows of palm trees).

Sanātana Gosvāmī—By the etymology: *ramase kṛīḍasi*, “*Ramase* (you take pleasure) means *kṛīḍasi* (you have fun),” the sense of the vocative *rāma* is: “Upon going to Tālavana, start the game of making *tāla* fruits fall.”

Or the sense is causative: *ramayasi kṛīḍayasi sukhayasi vā*, “He makes one delight, that is, either he makes one play or he makes one happy.” By this derivation, the idea is: *asmān ramayasi* (you delight us). The repetition “*rāma rāma*” is due to great respect. The respect is for the purpose of inciting him to cause the fall of *tāla* fruits. The

vocative is at the beginning for this reason.

Regarding *mahā-sattva* (O You who have great strength) (in Vallabhācārya's edition, instead of *mahā-bāho*), the gist is: "Nothing is impossible in your case. You are the strongest." "O Kṛṣṇa!" The drift is: "Since You are dense *paramānanda*, You should make us happy too." The vocative *duṣṭa-nibarhaṇa* (O silencer, killer, of rogues) is said due to directly seeing the killing of Vatsāsura and of others. The gist is: To kill Dhenuka too, who blocks Tālavana, making *tāla* fruits fall is the right thing to do.

The vocatives *duṣṭa-nibarhaṇa* and *mahā-sattva* are related: He is a silencer of rogues as one who is very strong, and is very strong as a silencer of rogues. And by that, their own fear of the rogue is automatically dispelled.

"From here" (*itah*) means "from Govardhana," since They were grazing the cows mostly there at that time. For example, in *Śrī Hari-varṇśa*, in the same context:

ājagmatus tau sahitaṁ go-dhanaiḥ saha gāminau |
giriṁ govardhanam ramyaṁ vasudeva-sutāv ubhau ||

"Both of Them, Vasudeva's sons, arrived together. With the cows, They habitually went to delightful Govardhana Hill." (*Hari-varṇśa* 2.13.2)

Avidūre means *anatidūre* (not too far), inasmuch as it happens to be within four *krośas* (8 miles /13 km) east of Śrī Govardhana. For instance, in *Varāha Purāṇa*:

asti govardhanam nāma kṣetram parama-durlabham |
mathurā-pāścime bhāge adūrād yojana-dvayam ||

"There is an extremely hard to attain holy place called Govardhana, which is not far, two *yojanas*, in the region west of Mathurā." Likewise:

asti tālavanam nāma dhenukāsura-rakṣitam |
mathurā-pāścime bhāge adūrād eka-yojanam ||

“There is a place called Tālavana, guarded by the demon named Dhenuka. It is not far, one *yojana* (8 miles / 13 km) in the region in the west of Mathurā.”

The forest is very large (*sumahat*) because it pervades two *krośas*. This detail is stated in *Śrī Hari-varṇa*:

*sa tu deśaḥ samaḥ snigdhaḥ sumahān kṛṣṇa-mṛttikaḥ |
darbha-prāyaḥ-sthālī-bhūto loṣṭra-pāśāṇa-varjitaḥ ||*

“That land was level and smooth, very wide, and its soil was black. It had become a place where *darbha* grass was prominent. There was neither rock nor pebble.” (*Hari-varṇa* 2.13.5)

Jīva Gosvāmī—(The commentary is the same. In addition:) While saying, with *duṣṭa-nibarhaṇa*, that Kṛṣṇa’s strength is meaningful and while illustrating, with *mahā-sattva*, that Balarāma’s strength had not been tested, they urge only Him. There is also this verse in *Śrī Hari-varṇa*:

*govardhanasyottarato yamunā-tīram āśritam |
dadṛśāte ca tau vīrau ramyaṁ tālavanam mahat ||*

“To the north of Govardhana, those two heros, based on the Yamunā’s bank, saw the great and delightful Tālavana.” (*Hari-varṇa* 2.13.3)

In the above verse, *govardhanasyottarataḥ* is formed by the rule: *lyab-lope pañcamī*, “The ablative case is used when there is a deletion of the suffix [l]ya[p].”³⁵ The explanation is: *govardhanasyottara-bhāge tad-antar-gateśāna-koṇe sthītvā dadṛśāte*, “The two of Them saw it, being situated in a region to the north of Govardhana, that is, in the northeast, which is included in it.”

35 Jīva Gosvāmī formulates this as follows: *gamyasya yab-antasya karmaṇo ’dhikaraṇāc ca pañcamī*, “When an indeclinable participle ending in *ya[p]* is understood, the ablative case is applied after the *karma* or *adhikaraṇa* of that participle” (*Hari-nāmamṛta-vyākaraṇa* 684) (*pañcamī-vidhāne lyab-lope karmaṇy upasaṁkhyānam*, *Kāśikā* 2.3.28).

Regarding *yamunā-tīram āśritam* above: Further from the border of Madhuvana, of which Madhupurī (Mathurā) is in the middle, in a straight line beginning from the end of the portion of the Yamunā located in the southeast, there is a portion of her bank, at the edge of that forest, that is a village, named Tālasī. Tālavana is located in the southwest of that town. There is another portion, named Tārāphara, in the west of it. Tālavana is at the border of Tārāphara. And that detail is mentioned in *Śrī Hari-varṇṣa: sa tu deśaḥ samah...* (see above).

Viśvanātha Cakravartī—“Not far from Govardhana (*ito ’vidūre = govardhanād avidūre*).” Within four *krośas* is a forest that pertains to a region called Tārāpharā, Tālasī.³⁶ This is from *Varāha Purāṇa: asti tālavanam nāma...* (see above). It should be explained as follows: *paścime bhāge* means *paścād-bhave bhāge* (in the portion whose place is the west), which means *nairṛta-koṇe* (in the southwest), due to seeing it right there. *Tālālī-saṅkulam* means *tālānām ālibhiḥ vyāptam* (filled by rows of palm trees). As a pun, being a delectable kind of fruit is implied by the fact that the color of the *tāla* fruits is the color of bees (*ali*).

10.15.22

*phalāni tatra bhūrīṇi patanti patitāni ca |
santi kintv avaruddhāni dhenukena durātmanā ||*

phalāni—the fruits; *tatra*—there; *bhūrīṇi*—many; *patanti*—are falling; *patitāni ca*—and have fallen; *santi*—are; *kintu*—but; *avaruddhāni*—blocked; *dhenukena*—by Dhenuka; *dur-ātmanā*—whose nature is bad.

tatra (vane) phalāni bhūrīṇi patanti patitāni ca santi. kintu (tāni) dhenukena durātmanā avaruddhāni.

“Many fruits there have fallen and are falling, but are withheld by Dhenuka. He has a wicked nature.

36 *Tālalasī* (Sundara-Kṛṣṇa Dāsa’s edition). Some say these sites are called Talsi and Tarphar. Moreover, Govardhana is directly west of Mathurā, and Vṛndāvana is north of Mathurā.

Sanātana Gosvāmī—“They are falling and have fallen (*patanti patitāni ca*),” hence the idea that an effort is needed to make them fall is repudiated—because the *tāla* fruits, being ripe, were falling by themselves. This is understood as a game in the month of Bhādra, for the most part, because of the ripening of all the *tāla* fruits only then. Thus, this pastime should be understood as occurring after the subduing of Kāliya—which was done in the hot season (*grīṣma*)—in accordance with statements in *Śrī Viṣṇu Purāṇa* (fifth canto, chapters seven and eight) and so on.

“Then should we go there and bring them?” To that they say: “They are restricted,” that is, withheld (*avaruddhāni* = *āvṛtāni* = *rakṣitāni*). “Then should they be pre-ordered and brought?” In that regard they say: *durātmanā* (by the wicked soul). There is another rendering. “Why should another’s property be grabbed?” They say *durātmanā* in response, which means: *duṣṭa-daiṭyena*, “[by Dhenuka,] who is a wicked demon.” The drift is: “After killing him, there will be no wrong in grabbing his belongings.” Alternatively: The fruits of a forest can be enjoyed by everyone due to being common property, therefore they are withheld by him only because he has a bad nature, and so they can be taken.

Jiva Gosvāmī—(Additions in this paragraph are underlined.) “What happened after that?” Expecting this, here he reiterates their speech endowed with a yearning. “They are falling and have fallen.” The facts that they are intensely sweet due to being thoroughly ripe and are uselessly perishing are intimated, and so an effort to make them fall is repudiated. This a game in the month of Bhādra, for the most part, because of the ripening of all the *tāla* fruits only then. Thus, this pastime should be understood as occurring after the subduing of Kāliya—which was done in the hot season (*grīṣma*)—in accordance with statements in *Śrī Viṣṇu Purāṇa* and so on. In that regard, in *Viṣṇu Purāṇa*, being obtained by the sequence is the reason, but in *Hari-varṇa* that pastime is described, beginning from:

damīte sarpa-rāje tu kṛṣṇena yamunā-hrade |
tam eva ceratur deśam sahītau rāma-keśavau ||

“When the king of serpents had been subdued by Kṛṣṇa on the

lake near the Yamunā, Rāma and Keśava wandered in that region together.” (*Hari-varṇa* 2.13.1)³⁷

“The fruits are common property, due to being in a forest. Should we go there and bring them ourselves?” To that they say: *avaruddhāni* (they are withheld). “Should we request him by offering some of them and then take some other *tāla* fruits?” They oppose this with *durātmanā*, and so the idea is: “After killing him, there will be no wrong in getting his goods.”

10.15.23

so 'tivīryo 'suro rāma he kṛṣṇa khara-rūpa-dhṛk |
ātma-tulya-balair anyair jñātibhir bahubhir vṛtaḥ ||

saḥ—he; *ativīryaḥ*—exceedingly vigorous; *asuraḥ*—a demon; *rāma*—O Rāma; *he kṛṣṇa*—O Kṛṣṇa; *khara-rūpa*—the form of a donkey; *dhṛk*—attained (has assumed); *ātma-tulya-balaiḥ*—whose strength is similar to his; *anyaiḥ*—by others; *jñātibhiḥ*—who are relatives; *bahubhiḥ*—who are many; *vṛtaḥ*—who is surrounded.

saḥ (dhenukaḥ) ativīryaḥ asuraḥ (asti). rāma! he kṛṣṇa! (saḥ) khara-rūpa-dhṛk ātma-tulya-balaiḥ anyaiḥ jñātibhiḥ bahubhiḥ vṛtaḥ.

“He is an exceedingly powerful demon, Rāma! Hey Kṛṣṇa, he has assumed the form of a donkey and is surrounded by many others, his relatives, whose vigor is similar to his.

Sanātana Gosvāmī—“Moreover, those fruits are not eaten by anyone, out of fear of him.” In two verses they prompt Them to action in this way. “He is very strong” (*ativīryaḥ* = *mahā-balaḥ*). This is a statement directed at Rāma for the purpose of generating envy. The mention that he has assumed the form of a donkey (*khara*

37 In the second canto of *Hari-varṇa*, chapters twelve, thirteen, and fourteen relate Kāliya’s banishment, the killing of Dhenuka and the killing of Pralamba respectively. Further, *Hari-varṇa* 2.14.1 says Kṛṣṇa, Balarāma and the boys went to Bhāṇḍiravana, where Pralamba was to be killed, immediately after killing Dhenuka in Tālavana.

= *gardabha*) is directed at Kṛṣṇa to make Him laugh; He is a dear friend and the topmost Rasika. Or that pair, *khara-rūpa-dhṛk* and *ativīryaḥ*, are directed at both of Them, consequently they should not be thought of as two careless statements due to disrespect. Additionally, “he is surrounded by relatives and by others, friends and the like” (*jñātibhir anyaiś ca*) (*anyaiḥ* = *mitrādibhiḥ*). Another interpretation is that with *jñātibhiḥ* they dispel a lack of expression in saying *anyaiḥ* (by others).

Jīva Gosvāmī—(Additions are underlined.) “Moreover those fruits are not eaten by anyone, out of fear of him.” In two verses they prompt Them to action in this way. “He is very strong” (*ativīryaḥ* = *mahā-balaḥ*). This is a statement directed at Rāma for the purpose of generating envy. The mention that he has assumed the form of a donkey is directed at Kṛṣṇa to make Him laugh; He is a dear friend and the topmost Rasika. Or both words are directed at both of Them, so that the pair should not be thought of in terms of disrespect, only in relation to the aggregate of the two adjectives: *khara-rūpa-dhṛg apy ativīryaḥ* (he is very powerful though he has assumed the form of a donkey), therefore the gist is: No one opposes him.” In addition: *jñātibhiḥ* (by relatives), and so their being much helpful in that regard is shown.

Viśvanātha Cakravartī—“Therefore, a test of your great strength, O Rāma, and a test of Your being a silencer of rogues, O Kṛṣṇa, ought to be undergone today.” This mood is not contradicted by *prema*, because of the knowledge that They are the strongest, due to a mood of friendship for both of Them, rather it is only taken a hold of in terms of being an *uddīpana* that fosters *vīra-rasa*. In this verse he incites both of Them to show Their prowess.

10.15.24

tasmāt kṛta-narāḥārād bhītair nṛbhir amitra-han |
na sevyate paśu-gaṇaiḥ pakṣi-saṅghair vivarjitam ||

tasmāt—of him; *kṛta-nara-āhārāt*—by whom eating [or abducting] humans was done; *bhītaiḥ*—who are afraid; *nṛbhiḥ*—by humans; *amitra-han*—O killer of enemies; *na sevyate*—is not served (not

inhabited); *paśu-gaṇaiḥ*—by the multitudes of animals; *pakṣi-saṅghaiḥ*—by the multitudes of birds; *vivarjitam*—abandoned.

amitra-han! (*tad vanam*) *tasmāt kṛta-narāhārād (dhenukāt) bhītaiḥ nṛbhiḥ paśu-gaṇaiḥ pakṣi-saṅghaiḥ (ca) na sevyate. (ataḥ eva tad vanam taiḥ) vivarjitam (asti).*

“Hey killer of foes, that forest, abandoned by animals and birds, is not inhabited by humans, who are afraid of that cannibal.

Sanātana Gosvāmī—With *kṛta-narāhārāt* they hint at his having a bad nature.

“Alas! Why do you, who are most affectionate, impel Me to do that kind of deed?” Suspecting this, they speak to Śrī Kṛṣṇa: “O killer of enemies (*amitra-han!*)” The drift is: “You playfully killed big demons, such as Bakāsura and Aghāsura. This donkey is no big deal. Also, by slaying a scoundrel who is an enemy, Your fame will increase.”

Even though such an encouragement to act in this way on the part of them, who are the most affectionate, is not appropriate, still, killing him is for the sake of a special fame of His and of these ones, who have the habit of realizing His power. In the *sundara-kāṇḍa* of *Rāmāyaṇa* is Sītā’s statement addressed to Hanuman, who wanted to kill Rāvaṇa and all his family so he could bring her back to Śrī Raghunātha, that when Śrī Raghunātha Himself will kill Rāvaṇa, His glory will increase. Thus the incitement is for the purpose of manifesting Kṛṣṇa’s special glory, and for that purpose this arrangement is being made.

Jiva Gosvāmī—Beginning from *tasmāt*, there is one unit of one verse and a half. With *kṛta-narāhārāt* they hint at his bad nature.

Viśvanātha Cakravartī—“In front of both of Us, the exceptional power of his and of those who are with him will be nonexistent like a flower in the sky.” “If so, let’s go. Both of You should make the people there fearless and eaters of *tāla* fruits. Bestow Your blessings.”

Baladeva Vidyābhūṣaṇa—“If his strength is nothing to Us, then we should go. A service to people will also result.”

10.15.25

*vidyante 'bhukta-pūrvāṇi phalāni surabhīṇi ca |
eṣa vai surabhir gandho viṣūcīno 'vagrhyate ||*

vidyante—are; *abhukta-pūrvāṇi*—never eaten before; *phalāni*—the fruits; *surabhīṇi*—fragrant; *ca*—and; *eṣaḥ*—this; *vai*—indeed; *surabhiḥ*—fragrant; *gandhaḥ*—aroma; *viṣūcīnaḥ*—spreading everywhere; *avagrhyate*—is perceived.

(*tatra*) *phalāni abhukta-pūrvāṇi surabhīṇi ca vidyante. eṣaḥ vai gandhaḥ surabhiḥ viṣūcīnaḥ avagrhyate.*

“The fruits are fragrant and were never eaten before. Indeed, this fragrant aroma, which is spreading everywhere, is perceived.

Śrīdhara Svāmī—*Viṣūcīnaḥ* means *sarvataḥ prasṛtaḥ*, “[this aroma,] which has spread everywhere.”

Sanātana Gosvāmī—“And they’re delectable,” because of *ca*. They directly make one aware of the aroma of the fruits that were never eaten before: “Indeed (*vai = niścaye*), this scent is perceived” (*avagrhyate = upalabhyate*) mostly from the eastern wind that is favorable for rain in the month of Bhādra in this place. The eminence of the fruits and their being nearby are implied.

Jīva Gosvāmī—(The commentary is the same. In addition:) What was told by them, thinking that all this was as if unknown to Śrī Kṛṣṇa and Śrī Rāma, is because it, which was as if unknown, was humorously inquired about in sequence by the two of Them.

Viśvanātha Cakravartī—“That forest is in which direction? Tell Us.” Therefore they respond. The gist of the second half of the verse is: “This scent was brought by the eastern breeze of the month of Bhādra.”

Baladeva Vidyābhūṣaṇa—*Viṣūcīnaḥ* means *sarvataḥ viśārī* (it spreads everywhere).³⁸

Anvitārtha-prakāśikā—*Abhukta-pūrvāṇi* means: *pūrvam na kadāpi bhuktāni* (never eaten before).³⁹

10.15.26

prayaccha tāni naḥ kṛṣṇa gandha-lobhita-cetasām |
vāñchāsti mahatī rāma gamyatām yadi rocate ||

prayaccha—give; *tāni*—them; *naḥ*—to us; *kṛṣṇa*—O Kṛṣṇa; *gandha-lobhita-cetasām*—whose minds are caused to be greedy by the aroma; *vāñchā*—the desire; *asti*—is; *mahatī*—great; *rāma*—O Rāma; *gamyatām*—let’s go; *yadi*—if; *rocate*—it appeals [to you].

kṛṣṇa! (tvam) naḥ gandha-lobhita-cetasām tāni (phalāni) prayaccha, (yataḥ asmākaṁ teṣu) vāñchā mahatī asti. rāma! yadi (tubhyam) rocate, (tadā) gamyatām (iti).

“Grant them to us, Kṛṣṇa! We have a huge desire: The aroma makes our minds greedy. Rāma! If you like, let’s go.”

Sanātana Gosvāmī—“Therefore, give them to us,” because: *gandha-*

38 The term *viṣūcīna* is made from the indeclinable word *viṣu*. It is also seen in *Bhāgavatam* 4.25.55, where Viśvanātha Cakravartī gives this explanation: *viṣu sarvato ’ñcati viṣūcīnaṁ manah*, “It goes everywhere (*viṣu* = *sarvataḥ*), thus it is *viṣūcīna*. This denotes the mind” (*Sārārtha-darśinī* 4.25.55). *Viṣu* is used to make the word *viṣvañc*, which is like *prāñc*, from which the word *prācīna* is formed, by the rule: *añceḥ kha-rāmo vā svārthe na tu diśi*, “*Kha* is applied after a word ending in *añc* without a change in meaning, but not in the sense of ‘cardinal direction’” (HNV 1263; *vibhāṣāñcer adik-striyām*, *Aṣṭādhyāyī* 5.4.8; *Siddhānta-kaumudī* 2080). *Kha* is a code word for *ina*. It seems that *viṣūcīna* is similarly formed, except that the *va* of *viṣvañc* changes to *ū*.

39 The word *abhukta-pūrvāṇi* is what Jīva Gosvāmī calls “a mere compound” (*kevala-samāsa*), that is, an abstract compound, for which there is no logical derivation. The *sūtra* is: *kevala-samāsāś ca dṛśyante* (HNV *Bṛhat* 1857).

lobhita-cetasām, “our minds were made greedy by the fragrance (*gandha* = *saurabhya*)... of *tāla* fruits.” The genitive case in *naḥ* (to us) has the sense of the dative. “Kṛṣṇa!” Thus the statement is especially directed at Him, since a request like that is appropriate only to one who is the topmost *priyatama*. Or the statement is only directed at Rāma and the compound is *kṛṣṇa-gandha-lobhita-cetasām*, which denotes: “our minds were made to be greedy merely by a connection with the aroma of Kṛṣṇa, who attracts the hearts of all.” The idea: Though the fruits are hard to get, they might be had easily, simply by His power. As an implied pun: “We never have greed, anywhere. Our minds were made to be greedy just by contact with this fellow, who was greedy for fresh butter and so on.” By humor in this way, the defect of a request, their own going, which is difficult to fulfill, is dispelled. Therefore: “We have had this great desire for them for a long time (*vāñchāsti mahatī* = *mahatī vāñchā teṣu asmākaṁ cirād asti*).”

This is the hidden meaning: “I directly killed many demons, such as Vatsāsura, but the elder brother didn’t kill any, so for his fame Dhenuka should be killed by him. There is no fear from that donkey, who is slightly strong.” Śrī Kṛṣṇa’s desire thus occurred a long time ago, therefore: “Let’s go (*gamyatām*). But let’s not just go to that place occupied by the rascal by forcing ourselves to go, rather let’s go by our own enthusiasm.” This is what they say with *yadi rocate* (if you like). The suggestion is directed at him specifically due to the apprehension: “Going there might appeal to him at some point in time: his heart is overcome with affection for his younger brother.”

Jiva Gosvāmī—The genitive case has the sense of the dative. The repeated vocatives to both of Them is suggestive of an excessive engrossment. Regarding *gandha-lobhita-cetasām*: As a double meaning: “We never have greed, anywhere. Our minds were made to be greedy just by contact with Him, who was greedy for fresh butter and so on.” The statement is only directed at Śrī Rāma. And by the humor, the defect of their request, which is difficult to fulfill, is removed. Perceiving what was as if a nonacceptance, though the petition was repeatedly done in this manner, they say *vāñchāsti* and so on with intimacy and a little impatience.

Viśvanātha Cakravartī—“Give them to us (*naḥ = asmabhyam*) because we have a desire (*vāñchāsti = yataḥ asmākaṁ vāñchā asti*).”

10.15.27

*evam suhṛd-vacaḥ śrutvā suhṛt-priya-cikīrṣayā |
prahasya jagmatur gopair vṛtau tālavanam prabhū ||*

evam—aforementioned; *suhṛd-vacaḥ*—the friends’ words; *śrutvā*—after hearing; *suhṛt-priya-cikīrṣayā*—with the desire to do the pleasure of the friends; *prahasya*—after laughing; *jagmatuḥ*—went; *gopaiḥ vṛtau*—surrounded by the cow herders; *tāla-vanam*—to the forest named Tāla; *prabhū*—the two Lords.

prabhū evam (svayoḥ) suhṛd-vacaḥ śrutvā prahasya (taiḥ) gopaiḥ vṛtau (santau) suhṛt-priya-cikīrṣayā tālavanam jagmatuḥ.

Listening to the speech of Their friends, the two Lords burst into laughter. Surrounded by those cow herders, They went to Tālavana with the desire to please them, Their cronies.

Sanātana Gosvāmī—“After laughing manifestly, that is, loudly (*prahasya = prakṛtam hasitvā*) (*prakṛtam = uccaiḥ*), with the desire to please, by expanding Their renown and so forth, Their friends, who are Śrīdāmā and others,” by hearing their statement imbued with concern. Or They laughed to dispel their uncertainties. For this reason Śrī Kapila-deva said:

*hāsaṁ harer avanatākhila-loka-tīvra-
śokāśru-sāgara-viśoṣaṇam atyudāram |*

“[A devotee should meditate on] Hari’s smile, which is exalted. It dries up the ocean of tears, arisen from intense sorrow, of all those who bow to Him.” (*Bhāgavatam* 3.28.32)

“Surrounded on all sides” (*vṛtau = paritāḥ veṣṭitau*) from fear of the rascal, due to being overwhelmed with affection. In the reading *sārdham* (with), the meaning is the same. The sense of *prabhū* is

“the two of Them, who are demonstrating Their ability for the sake of their rapture.” Or the sense is *teṣām īśvarau* (their two Lords), so the drift is: That is appropriate for their pleasure.

Jiva Gosvāmī—They were surrounded on all sides (*vṛtau* = *paritah veṣṭitau*) for the sake of companionship. *Prabhū* denotes: “the two of Them, who are demonstrating Their ability for the sake of their rapture.”

Viśvanātha Cakravartī—They laughed (*prahasya*). “Aho! You must be telling lies, since a donkey cannot possibly be so powerful.”

10.15.28

*balah praviśya bāhubhyām tālān samparikampayan |
phalāni pātayāmāsa mataṅgaja ivaujasā ||*

balah—Bala; *praviśya*—after entering; *bāhubhyām*—with both arms; *tālān*—[the forest of] palm trees; *samparikampayan*—while causing to fully shake throughout; *phalāni pātayāmāsa*—He made the fruits fall; *matāṅga-jah*—an elephant (“born from an elephant (which goes at will (*matām-ga*))”); *iva*—like; *ojasā*—by vigor.

balah (tasmin vane) praviśya, mataṅgajah iva ojasā (vṛksān samparikampayati), bāhubhyām tālān samparikampayan phalāni pātayāmāsa.

Gaṅgā Sahāya—

(tad vanam) praviśya balah bāhubhyām ojasā tālān samparikampayan mataṅgajah iva phalāni pātayāmāsa.

After entering that woodland, Bala made the fruits fall while causing, with both arms, the palm trees to thoroughly shake, like an elephant shakes trees by its strength.

Sanātana Gosvāmī—The entrance of and the shaking by Baladeva at first is either because he was going in front due to being the elder brother or because of affection for the younger brother. Or it’s

because Śrī Kṛṣṇa is secondary there for the sake of his fame.

The plural in *tālān* is in consideration of the shaking of many trees, which were together, by shaking one of them. Or he grabbed many of them simultaneously with both arms. “He made the fruits fall while fully causing a shake all over (*samparikampayan* = *samyak paritaḥ kampayan*)—owing to the nature of a very strong individual; he did this to make the fruits, which were in the four directions, fall everywhere—by force, or with a jerk (*ojasā* = *balena vegena vā*).”

“Like a maddened elephant (*mataṅgajaḥ iva* = *mattaḥ gajaḥ iva*)” is an example of playfully causing a fall.⁴⁰

Jīva Gosvāmī—The entrance and so forth of Baladeva at first is because he was requested at first, and so the purpose is the increase of his fame; even Śrī Kṛṣṇa was acting as if He were secondary there. The plural in *tālān* is due to the shaking of many trees, which were together, just by shaking one of them. Or it is due to him grabbing many of them simultaneously with both arms. “He made the fruits fall while fully causing a shake all over” (*samparikampayan* = *samyak paritaḥ kampayan*), owing to the nature of one who has great strength. The fruits were falling far away, dispersedly, but not with the intent to make them crash on the head.

10.15.29

phalānām patatām śabdām niśamyāsura-rāsabhāḥ |
abhyadhāvat kṣīti-talam sa-nagaṁ parikampayan ||

phalānām—of the fruits; *patatām*—which were falling; *śabdām*—the sound; *niśamya*—after hearing; *asura-rāsabhāḥ*—the demon, a jackass⁴¹; *abhyadhāvat*—rushed; *kṣīti-talam*—the face of the Earth;

40 According to *Apte's Sanskrit-English Dictionary*, *mataṅgaja* means ‘elephant’, that is, born from an elephant; the etymology of *mataṅga* is: *mādyati anena mad-aṅga[c] dasya taḥ*, “*Mad* is derived as “It is maddened by this.” The letter *d* becomes *t*. The verbal root is *ag[i] gatau* (to go); the suffix *a[c]* (called *pac-āder a[t]* in *Hari-nāmāmṛta-vyākaraṇa*) is applied (*Apte*, from *Vācaspatyam*). According to *Monier-Williams*, *mataṅga*, elephant, means “It goes at will,” where *mataṁ* is an adverb; in this explanation, the *anusvāra* is not deleted because it is a name, by the rule: *viśvambharādayaḥ sariñjñā-śabdāḥ* (*Hari-nāmāmṛta-vyākaraṇa* 860).

41 The word *rāsabha* is made by the rule: *rāsi-vallibhyām ca*, “[The suffix

sa-nagam—along with trees; *parikampayan*—caused to shake all over.

asura-rāsabhaḥ phalānām patatām śabdam niśamya kṣiti-talam sa-nagam parikampayan abhyadhāvat.

Hearing the sound of the falling fruits, the demon, a jackass, rushed to the scene while making the face of the Earth, along with the trees, thoroughly shake.

Śrīdhara Svāmī—*Sa-nagam* means *sa-vṛkṣam* (along with the trees).

Sanātana Gosvāmī—“While making the entire Earth (*kṣiti-talam* = *sarvām pṛthvīm*), including the mountains (*sa-nagam* = *sa-parvatam*), shake all over (*parikampayan* = *paritaḥ kampayan*).” That he has intense power, as aforementioned, is illustrated.

Jīva Gosvāmī—(The commentary is the same as *Bṛhad-vaiṣṇava-toṣaṇī*.)

Viśvanātha Cakravartī—*Sa-nagam* signifies *kula-parvataiḥ api sahitaṁ* (along with the great mountains too).

10.15.30

sametya tarasā pratyag-dvābhyām padbhyām balaṁ balī |
nihatyorasi kā-śabdam muñcan paryasarat khalah ||

sametya—after arriving; *tarasā*—swiftly; *pratyag-dvābhyām padbhyām*—with the two hind legs; *balam*—Bala; *balī*—[the donkey] who is powerful; *nihatya*—striking; *urasi*—on the chest; *kā-śabdam*—the sound *kā*; *muñcan*—while releasing; *paryasarat*—went around; *khalah*—the wicked one.

abha[c] is also applied after *rāsi* and *vallī*” (*Uṇādi-sūtra* 3.125). *Rāsi* is the causative verbal root form of *ras śabde* (to make a sound), which is intransitive. The indicatory letter *c*, in *abha[c]*, ordains the deletion of *i*. Alternatively, the verbal root is *rās[r]* *śabde*, seen in Pāṇini’s list of roots; in this case the letter *i* in *rāsi* is only used for pronunciation.

khalah balī tarasā sametya pratyag-dvābhyām padbhyām balam urasi nihatya kā-śabdām muñcan paryasarat.

Arriving with speed, the powerful scoundrel struck Bala on the chest with both hind legs and ran around while braying.

Śrīdhara Svāmī—*Pratyag-dvābhyām* means *paścimābhyām*, “with both hind [legs].” Regarding *kā-śabdām*, this is onomatopoeia, an imitation of the sound of the species of donkeys. The meaning of *paryasarat* is: *paritaḥ adhāvat* (he ran around).

Sanātana Gosvāmī—“Continuously striking (*nihatya* = *nitarām hatvā*) (*hatvā* = *prahatya*) on the chest,” because: *balī* (he has strength). *Kā-śabdām* connotes *kutsita-śabdām* (a despicable noise), due to the nature of a jackass.

Paryasarat portends: To strike him again with those two legs, he ran in front, making the hind part in front of Śrī Baladeva, because: *kharah* (donkey), insofar as the nature of a donkey is like that. In the reading *khalah*, he is wicked (*khalah* = *duṣṭah*) due to him having such a wicked mindset.

Jīva Gosvāmī—“Continuously striking” (*nihatya* = *nitarām hatvā*) (*hatvā* = *prahatya*), because: *balī*, which denotes *balimānī* (he thinks he has strength) insofar as he has strength in the estimation of ordinary gods. *Kā-śabdām* connotes *kutsita-śabdām* (a despicable noise). The addition of *kā* is poetic license. *Paryasarat* signifies *paritaḥ babhrāma*, “he roamed around” looking for an opportunity to strike him again with two legs, because: *khalah*, that is, *tādṛśa-duṣṭa-ṇṇa* (he has that sort of wicked mindset).

Viśvanātha Cakravartī—Regarding *kā-śabdām*, this is an imitation of a donkey’s sound. *Paryasarat* means: *paritaḥ adhāvat* (he ran around).

10.15.31

*punar āsādyā saṁrabdha upakroṣṭā parāk-sthitaḥ |
caraṇāv aparau rājan balāya prākṣipad ruṣā ||*

punaḥ—again; *āsādyā*—after approaching; *saṁrabdhāḥ*—enraged; *upakroṣṭā*—the donkey (“one who cries (or shrieks)”); *parāk-sthitaḥ*—situated in the back; *caraṇau aparau*—the other two feet; *rājan*—O King; *balāya*—at Bala (or to hurt Bala); *prākṣipat*—kicked; *ruṣā*—with anger.

rājan! upakroṣṭā saṁrabdhāḥ punar āsādyā parāk-sthitaḥ balāya caraṇau aparau ruṣā prākṣipat.

Closing in once more, O king, the enraged shrieking donkey, positioned behind Bala, furiously hurled both hind feet to kill him.

Śrīdhara Svāmī—*Upakroṣṭā* means *gardabhāḥ* (donkey). *Parāk* means *pratimukhaḥ* (behind). *Aparau* (the other two) means *paścimau* (the two hind ones). *Balāya* denotes *balam hantum* (to kill Bala).

Sanātana Gosvāmī—*Upakroṣṭā* is said with the intent to express the release of the sound *kā* nearby. Therefore: *parāk-sthitaḥ*, which connotes *vimukhaṁ sthitaḥ san punar etya*, “being situated backward, he approached again.” With the vocative *rājan* he makes the king breathe freely; he was becoming dejected due to suspecting evil, out of *prema*. Or *rājan* is an adjective of Dhenuka, because of manifesting all his fiery energy by a shining anger.

Jīva Gosvāmī—“Becoming near (*āsādyā* = *nikāṭi-bhūya*), being situated at the back (*parāk-sthitaḥ* = *vimukhaṁ sthitaḥ san*) while making the sound *kā* nearby (*upakroṣṭā* = *nikāṭe eva kā-śabdāṁ kurvan*), he approached again (*punar etya* is added).”

Viśvanātha Cakravartī—*Upakroṣṭā* signifies *nikāṭe eva kā-śabdāṁ kurvan*, “while making the sound *kā* nearby (*upa* = *nikāṭe*).” *Parāk-sthitaḥ* means: *prṣṭhī-kṛtya sthitaḥ*, “situated by making his own back face him.”

10.15.32

sa taṁ gṛhītvā prapador bhrāmayitvaika-pāṇinā |
cikṣepa tṛṇa-rājāgre bhrāmaṇa-tyakta-jīvitam ||

saḥ—He; *taṁ*—him; *grhītvā*—grabbing; *prapadoḥ*—on the front part of two legs; *bhrāmayitvā*—after whirling around; *eka-pāṇinā*—with one hand; *cikṣepa*—threw; *ṛṇa-rāja-agre*—at the top of a palm tree; *bhrāmaṇa-tyakta-jīvitam*—whose life force was relinquished due to the whirling.

saḥ (balaḥ) taṁ (dhenukam) eka-pāṇinā prapadoḥ grhītvā (taṁ) bhrāmayitvā (enaṁ) bhrāmaṇa-tyakta-jīvitam ṛṇa-rājāgre cikṣepa.

With one hand, Bala grabbed him by the front part of both hooves, whirled him around, and flung him, whose life force had departed due to the whirling motion, at the top of a palm tree, the king of grass.

Śrīdhara Svāmī—The king of grass is a palm tree (*ṛṇa-rājāḥ = tālaḥ*).

Sanātana Gosvāmī—Bala did so right when Dhenuka kicked him. *Ṛṇa-rāja* is said with the intent to express being colossal and being extremely high, since it is going to be said: *mahā-tālaḥ* (in the next verse). Flinging him at the top of it is for the purpose of enrapturing the cow herders and for the sake of playfully making the *tāla* trees fall, in order to demonstrate that Dhenuka is little and that he is the strongest by far.

Jiva Gosvāmī—“Grabbing both feet (*pādayoḥ*) only with one hand and whirling him around...” The reading *prapadoḥ* is poetic license; the meaning is *padayoḥ agra-bhāge* (on the front part of both feet). Previously, however, there was an acceptance of the strike of the hooves, due to the manifestation of his inattentiveness, to let him know that he was not disturbed by this.

Viśvanātha Cakravartī—“Grabbing him, Dhenuka, on the front part of two feet (*prapadoḥ = padayoḥ agra-bhāge*).” *Ṛṇa-rājāḥ* means *tālaḥ* (a palm tree).

Anvitārtha-prakāśikā—*Bhrāmayitvā* is poetic license [for *bhramayitvā*].

10.15.33

tenāhato mahā-tālo vepamāno bṛhac-chirāḥ |
pārśva-sthaṁ kampayan bhagnaḥ sa cānyam so 'pi cāparam ||

tena—by that [body of Dhenuka]; *āhataḥ*—hit; *mahā-tālaḥ*—a huge palm tree; *vepamānaḥ*—tottering; *bṛhat-śirāḥ*—whose top part was large; *pārśva-sthaṁ*—situated at the side; *kampayan*—while causing a shake; *bhagnaḥ*—crashed; *saḥ ca*—and that one; *anyam*—another; *saḥ*—that one; *api*—yet; *ca*—and; *aparam*—another.

tena (khara-dehena) āhataḥ mahā-tālaḥ vepamānaḥ bṛhac-chirāḥ
pārśva-sthaṁ (tālāntaram) kampayan bhagnaḥ. saḥ ca (kampita-
tālaḥ) anyam (pārśva-sthaṁ kampayan bhagnaḥ). saḥ ca (kampita-
tālaḥ) aparam api (tālaṁ kampayan bhagnaḥ).

Hit by that, the tottering huge palm tree, whose upper part was extensive, crashed while making the next tree shake, and that one crashed while making another one shake, and that one too crashed while making yet another one shake.

Sanātana Gosvāmī—“Hit by that body of a donkey (*tena = tena khara-dehena*)...” “The one close-by too crashed while making the next one shake (*sa cānyam = saḥ pārśva-sthaḥ ca sva-pārśva-sthaṁ kampayan bhagnaḥ*),” and likewise ahead. Because of *ca* in *cāparam*, “Yet another crashed while making another one shake.” Thus many trees crashed while making many trees shake.

10.15.34

balasya līlayotsrṣṭa-khara-deha-hatāhatāḥ |
tālāś cakampire sarve mahā-vāteritā iva ||

balasya—of Bala; *līlayā*—as the pastime; *utsrṣṭa*—thrown upward; *khara-deha-hata*—by the one that was struck by the donkey’s body; *āhatāḥ*—which were hit; *tālāḥ*—the palm trees; *cakampire*—shook; *sarve*—all; *mahā-vāta*—by a great wind; *irītāḥ*—agitated; *iva*—as if.

sarve tālāḥ balasya līlayā utsrṣṭa-khara-deha-hatāhatāḥ mahā-
vāteritāḥ iva cakampire.

All the palm trees were hit in the manner of a domino effect because of the donkey's body that was cast upward as Bala's pastime. They shook as if they were agitated by a hurricane.

Śrīdhara Svāmī—“All the trees, hit by those that were struck by the hurled body of the donkey (*utsrṣṭa-khara-deha-hatāhatāḥ* = *utsrṣṭena khara-dehena hataiḥ āhatāḥ*), shook (*cakampire* = *akampanta*).”

Sanātana Gosvāmī—Thus, the ones in the vicinity crashed, but the ones located far away shook. In point of *balasya*, the intensity of Śrī Baladeva's strength, which was mentioned earlier: *mahā-sattva* (verse 21), is illustrated.

Viśvanātha Cakravartī—“All the trees, which were struck by the palm trees that were struck by the hurled body of the donkey (*utsrṣṭa-khara-deha-hatāhatāḥ* = *utsrṣṭena khara-dehena hataiḥ tālaiḥ prāptāghatāḥ*)...”

Baladeva Vidyābhūṣaṇa—*Utsrṣṭa* (hurled) means *kṣipta* (thrown).

Vallabhācārya—Moreover, not just one series of trees were made to fall, rather all the trees tottered. ‘*Balasya*’ is because he is directly the form of power. “All the trees, which were completely hit (*āhatāḥ* = *sarvataḥ hatāḥ*) by the tree that was hit by the donkey's body that was playfully thrown by Bala (*balasya līlayā utsrṣṭa-khara-deha-hata* = *balena līlayā api utsrṣṭa-khara-dehena hatena vrkṣeṇa*)...”

Anvitārtha-prakāśikā—The compound *utsrṣṭa-khara-deha-hatāhatāḥ* means: *prakṣiptena khara-dehena yaḥ hataḥ tena āhataḥ anyāḥ tena anyāḥ ity evaṁ hatāhatāḥ*, “another one was struck by the one that was struck by the donkey's body that was hurled; another one was struck by that one, and so on.” That is the sense of *hatāhata*.

10.15.35

naitac citraṁ bhagavati hy anante jagad-īśvare |
ota-protam idaṁ yasmimś tantuśv aṅga yathā paṭaḥ ||

na—not; *etat*—this; *citram*—surprising; *bhagavati*—in regard to the Lord; *hi*—indeed; *anante*—who is Ananta (unlimited); *jagat-iśvare*—who is the Lord of the universe; *ota-protam*—woven warp and woof; *idam*—this [universe]; *yasmin*—in whom; *tantuṣu*—in relation to the threads; *aṅga*—(a vocative expressive of endearment); *yathā*—like; *paṭaḥ*—a cloth.

aṅga! etat (tasmin) bhagavati anante jagat-iśvare hi citram na (bhavati), yasmin idam (jagat) tantuṣu yathā paṭaḥ (grathitam) ota-protam (asti).

My dear Parikṣit, this is certainly not amazing as regards Lord Ananta, the ruler of the universe, which is woven, warp and weft, in him like the threads in a cloth.

Śrīdhara Svāmī—“In whom the universe (*idam = viśvam*) is woven warpwise (*ota = otam*) like a cloth is woven in the vertical threads (like the yarn of a cloth is first arranged lengthwise on a loom) (*tantuṣu yathā paṭaḥ = ūrdhva-tantuṣu paṭaḥ iva grathitam*) and is woven crosswise, that is, is woven together just like a cloth is woven in the horizontal threads (like the yarn is crossed by the woof to make a cloth) (*protam = tiryak-tantuṣu paṭa-vad eva saṅgrathitam*).” This means: *sarvataḥ anusyūtaṁ vartate*, “It remains woven together everywhere.”⁴²

Sanātana Gosvāmī—Here he says: “This too, though wonderful in the world, is not surprising as far as he is concerned, by considering the truth.” “This—either the playful killing of Dhenuka or the capability in regard to actions such as hurling his body upward—is not wonderful (*na citram = adbhutam na bhavati*).” Why? Three reasons: *bhagavati*, he has all godly might; *anante*, his potencies are endless; and *jagat-iśvare*.

Next, with *ota-protam* Śuka illustrates godhood and so forth. All this is said because, given that he is an Avatāra of the Lord, there is a nondifference between the two of Them. However, the example

42 The verbal root in *ota* (*ā + uta*) and *protā* (*pra + uta*) is *ve[ñ]* *tantu-santāne* (to weave, sew).

is merely in the sense of being woven everywhere, and not with the desire to express nondifference. The rest was explained by Śrīdhara Svāmī.

Or *bhagavati* is said either in terms of being the elder brother or with the desire to express omniscience, as a special reverence; *anante* means *śeṣa-rūpe* (whose form of Śeṣa), and therefore: *jagad-īṣvare*, insofar as he protects the world by holding the Earth on his head. That is just what he implies: “The Earth (*idam* = *bhū-talam*) is of the nature of cause and effect (*ota-protam* = *otaṁ protam* = *kāraṇa-kāryātmakam*).” Or, “[The Earth,] being compacted (*ota-protam* = *niviḍī-bhūtam*) everywhere, in length and in breadth, by mountains, etc., is above the head of whom (*yasmin* = *yan-mastakopary asti*).” The example is given in point of being devoid of holes.

Jiva Gosvāmī—In this verse he says: “This too was done only as a human pastime that bears the manifestation of potency that is merely in conformity with fighting back, etc., in the manner of the upcoming text: *na tasya citraṁ para-pakṣa-nigrahas tathāpi martyānuvidhasya varṇyate*, “That He, who imitates the ways of mortals, subdues the opposing party is not too wonderful. Still, it is described” (*Bhāgavatam* 10.50.29), and so it is described due to being amazing, but not as a pastime of *aiśvarya*.”

The reason it is not amazing is: *bhagavati*, he has all types of *aiśvarya* by his potency; *anante*, he is unlimited, as the *svarūpa* and in terms of having no *upādhi*; *jagad-īṣvare*; and the characteristic of the universe being woven in him. In the example, the threads, the cause of the cloth, are different from the cloth, the effect.

Viśvanātha Cakravartī—The universe (*idam* = *viśvam*) is woven warpwise (*ota* = *otam*) like a cloth is woven in the first threads (*tantuṣu yathā paṭaḥ* = *agra-tantuṣu paṭaḥ iva grathitam*) and is woven crosswise, that is, is woven just like a cloth is woven in the horizontal threads (*protam* = *tiryak-tantuṣu paṭa-vad eva grathitam*). This means: *sarvataḥ anusyūtaṁ vartate*, “It remains woven together everywhere.”

10.15.36

tataḥ kṛṣṇaṁ ca rāmaṁ ca jñātayo dhenukasya ye |
kroṣṭāro 'bhyadravan sarve sarīrabdhā hata-bāndhavāḥ ||

tataḥ—after that; *kṛṣṇam*—Kṛṣṇa; *ca*—and; *rāmam*—Rāma; *ca*—and; *jñātayaḥ*—the relatives; *dhenukasya*—of Dhenuka; *ye*—who; *kroṣṭāraḥ*—the donkeys (“they who shriek”); *abhyadravan*—attacked; *sarve*—all; *saṁrabdhāḥ*—enraged; *hata-bāndhavāḥ*—whose kisman was killed.

tataḥ ye dhenukasya jñātayaḥ hata-bāndhavāḥ (bhavanti, te) sarve saṁrabdhāḥ kroṣṭāraḥ kṛṣṇam ca rāmam ca abhyadravan.

Afterward, all the relatives of Dhenuka shrieked and became enraged. They, whose kinsman had been killed, attacked Kṛṣṇa and Rāma.

Sanātana Gosvāmī—Kṛṣṇa is mentioned first because Dhenuka’s relatives rushed to Him first, given that they feared Baladeva due to seeing his feat. Or it is because Kṛṣṇa came in front of them, out of affection for his elder brother. “Rāma” is stated afterward because he went to Kṛṣṇa’s side, due to affection for his younger brother. In the matter of the attack, however, since both of Them are predominant, two words *ca* are used.⁴³

Kroṣṭāraḥ means: *mahā-kroṣanam kurvānāḥ* (while making a big shriek). The gist of *hata-bāndhavāḥ* (they whose kisman was killed) is: “while showing the intensity of their power, out of anger due to grief.”

Jīva Gosvāmī—(The commentary is the same.)

10.15.37

tāms tām āpatataḥ kṛṣṇo rāmaś ca nṛpa līlayā |
grhīta-paścāc-caranān prāhiṇot tṛṇa-rājasu ||

43 The construction *kṛṣṇam ca rāmam ca* is a standard grammatical structure that means exactly the same as *kṛṣṇam rāmam ca*. However, according to Hemacandra, *ca* can have the sense of *tulya-yogitā* (being an equal connection): For the citation, consult Annotation 10.20.16. Still, conventionally the term *tulya-yogitā* denotes a particular ornament of meaning.

tān tān—those various ones; *āpatataḥ*—who were attacking; *kṛṣṇaḥ*—Kṛṣṇa; *rāmaḥ*—Rāma; *ca*—and; *nṛpa*—O king; *līlayā*—playfully; *grhīta-paścāt-caraṇān*—they whose hind feet were grabbed; *prāhiṇot*—hurled; *ṛṇa-rājasu*—on palm trees (“the kings of grasses”).

nṛpa! kṛṣṇaḥ rāmaḥ ca tān tān āpatataḥ līlayā grhīta-paścāt-caraṇān ṛṇa-rājasu prāhiṇot.

O king, Kṛṣṇa and Rāma playfully grabbed each of them, who were rushing, by the hind feet and dashed them on palm trees.

Sanātana Gosvāmī—The vocative *nṛpa* (O king) is due to an upsurge of rapture. Or: *nṛpa-līlayā*, which means *nṛpasya līlayā* (as the pastime of a king): Kings kill deer due to the joviality of the sport of hunting. The purport is that it was easy. *Ṛṇa-rājasu* is poetic license for *ṛṇa-rājeṣu*.

Jīva Gosvāmī—(The commentary is the same.)

Viśvanātha Cakravartī—*Nṛpa* is a vocative.

Anvitārtha-prakāśikā—The nonapplication of the suffix *[t]a[c]*, in *ṛṇa-rājasu*, is poetic license.

10.15.38

phala-prakara-saṅkīrṇaṁ daitya-dehaiḥ gatāsubhiḥ |
rarāja bhūḥ sa-tālāgrair ghanair iva nabhas-talam ||

phala-prakara—with a multitude of fruits; *saṅkīrṇam*—completely strewn (covered); *daitya-dehaiḥ*—with the bodies of demons; *gata-asubhiḥ*—whose life force had gone; *rarāja*—shone (was resplendent); *bhūḥ*—the earth (the surface of the land) (or the place⁴⁴); *sa-tāla-agraiḥ*—which were with the tops of palm trees;

44 The definition of *bhū* is: *bhūḥ pṛthivyām sthāna-mātre*, “*Bhū* means Earth, and place” (*Viśva-kośa*).

ghanaiḥ—with clouds; *iva*—like; *nabhaḥ-talam*—the background of the sky.

bhūḥ, ghanaiḥ iva nabhas-talam (rājati), gatāsubhiḥ sa-tālāgraiḥ daitya-dehaiḥ phala-prakara-saṅkīrṇam rarāja.

Completely strewn with bodies of lifeless demons in tops of palm trees and with fruits, the earth was resplendent like the background of the sky with clouds.

Śrīdhara Svāmī—“The surface of the Earth was resplendent like the sky with clouds (*rarāja bhūḥ ghanair iva nabhas talam = ghanaiḥ nabhaḥ iva bhuvaḥ talam rarāja*).” It was completely strewn with the multitude of fruits there (*phala-prakara-saṅkīrṇam = tatra phala-prakara-saṅkīrṇam*) and with bodies of demons on the top of palm tree (*daitya-dehaiḥ sa-tālāgraiḥ = daitya-dehaiḥ ca sa-tālāgraiḥ saṅkīrṇam*). This brings about a similarity with clouds that are reddish, white, and dark.

Sanātana Gosvāmī—With *gatāsubhiḥ* (they had passed away), Śuka makes us perceive that the bodies were not quivering. Therefore: *rarāja bhūḥ* and so on: “The earth, the ground at the bottom of palm trees, was resplendent (*bhūḥ = bhūmi-rūpaṁ talam = tālānām adho-deśaḥ*).” Or *bhūḥ* (the Earth) is like the indeclinable word *bhūḥ* in *bhūr-loka*.

Jīva Gosvāmī—(The commentary is the same. In addition:) Or the first case of *bhūḥ* stands for the genitive, by the rule: *supām su-luk*, “In the Vedas, there are deletions of case endings” (*Aṣṭādhyāyī* 7.1.39).

Or: *sa-tālāgraiḥ daitya-dehair upalakṣitā bhūḥ phala-prakara-saṅkīrṇam yathā syāt tathā rarāja*, “The earth, partially characterized by bodies of demons along with tree tops, was resplendent in the manner of being strewn with a multitude of fruits.” *Nabhas-talam* means *nabhaḥ-svarūpaṁ* (the own form of the sky). *Viśva-kośa* states: *talam svarūpādhārayoḥ*, “*Talam* means *svarūpa* (own form) and *ādhāra* (the base).”

Viśvanātha Cakravartī—*Phala-prakara-saṅkīrṇam* is an adverb: ““In the manner of being strewn with a multitude of fruits,” The earth looked resplendent (*bhūḥ rarāja*).” With what? “With bodies of demons (*daitya-dehaiḥ*) along with broken tops of palm tree (*sa-tālāgraiḥ* = *nirbhinna-tālāgra-sahitaiḥ*).” Since they are naturally dark and since they were sprinkled with blood, “the earth was resplendent like the background of the sky (*nabhas-talam*) is with clouds that are dark and red (at sunset) (*ghanaiḥ* = *ghanaiḥ śyāma-raktaiḥ*).” *Viśva-kośa* states: *talaṁ svarūpādhārayoḥ*, “*Talam* means *svarūpa* (own form) and *ādhāra* (the base).”

Vallabhācārya—*Saṅkīrṇam* modifies *talam*. “The surface of the Earth (*bhūḥ* = *talam* = *bhū-talam*) got resplendence (*rarāja* = *śobhām eva prāptavat*).” It is not that some resplendence of the earth diminished: The example, *ghanair iva nabhaḥ*, is an illustration of that. The sense is: *nirmalaṁ nabhaḥ sūrya-sahitaṁ candra-nakṣatra-sahitaṁ yathā śobhate, tathā meghair api sambaddhaḥ śobhate*, “As a clear sky with the sun, the moon and the stars is resplendent, so it, conjoined with clouds too, is resplendent.” The fruits are very dark, the donkeys are grey, and the tops of palm trees are dark; and so are clouds.

Vīra-Rāghava—The bodies of donkeys made the earth whitish.

10.15.39

tayos tat sumahat karma niśamya vibudhādayaḥ |
mumucuḥ puṣpa-varṣāṇi cakrur vādyāni tuṣṭuvuḥ ||

tayoḥ—of both of Them; *tat*—that; *su-mahat*—very great; *karma*—action; *niśamya*—hearing; *vibudha-ādayaḥ*—the gods and so on; *mumucuḥ*—released; *puṣpa-varṣāṇi*—showers of flowers; *cakruḥ*—they did (they played); *vādyāni*—musical instruments; *tuṣṭuvuḥ*—praised.

vibudhādayaḥ tayor tat sumahat karma niśamya puṣpa-varṣāṇi mumucuḥ, vādyāni cakruḥ (ca) tuṣṭuvuḥ (ca).

Hearing about that very great act of Theirs, the gods and others

released showers of flowers, played musical instruments, and eulogized Them.

Sanātana Gosvāmī—Though whatever happened there was for the sake of pleasing the cow herders, in two verses he talks about what others did. ‘*Sumahat*’ (very great) is said because of swiftly and nonchalantly killing Dhenuka, who was very strong and who, with his extended family, was terrifying the gods.

Because of the word *ādi* (in *vibudhādayaḥ*): the Vidyādhara and so on, the Mahārṣis and so forth, are included. It’s understood that their respective actions occurred in sequence. Due to the mention of musical instruments, songs and dances are perceived, mostly because they are connected with one another.

Jiva Gosvāmī—(Additions are underlined.) Though whatever happened there was for the sake of pleasing the cow herders, in two verses he talks about what others did. Optionally, the reading is *tayos tat*. With *sumahat*, he makes one become aware that Dhenuka, who was nonchalantly killed along with his extended family, used to perform acts of terror and make the gods afraid. (The rest of the commentary is the same as the second paragraph above.)

10.15.40

atha tāla-phalāṇy ādan manuṣyā gata-sādhvasāḥ |
ṭṛṇaṁ ca paśavaś cerur hata-dhenuka-kānane ||

atha—afterward; *tāla-phalāṇi*—the fruits of the palm trees; *ādan*—ate; *manuṣyāḥ*—humans; *gata-sādhvasāḥ*—whose fright was gone; *ṭṛṇaṁ*—grass; *ca*—and; *paśavaḥ*—the animals; *ceruḥ*—went (grazed); *hata-dhenuka-kānane*—in the forest where Dhenuka was killed.

atha hata-dhenuka-kānane manuṣyāḥ gata-sādhvasāḥ tāla-phalāṇi ādan, paśavaḥ ca ṭṛṇaṁ ceruḥ.

Afterward, humans, who were no longer frightened, ate the palm fruits in that forest where Dhenuka was killed. The animals grazed there.

Śrīdhara Svāmī—*Ādan* means *abhakṣayan* (they ate).

Sanātana Gosvāmī—The cowherds ate the fruits.⁴⁵ Alternatively: “From then on, all the humans, beginning from the cowherds, ate them, which hadn’t been eaten before.” *Hata-dhenuka-kānane* (in the forest where Dhenuka was killed) is said with the intent to express that the grazing on grass was easily done everywhere due to fearlessness in that place, where there was an accumulation of thick grass since humans were not going to that area.

Jīva Gosvāmī—By not saying *gopālāḥ* (cowherds), because of the mention of *manuṣyāḥ* (humans), they, feeling disgust on the occasion of the dead donkeys, did not eat, but others, the humans, did. In point of *hata-dhenuka-kānane*, much grass is implied.

Krama-sandarbhā—Only ordinary humans ate.

Viśvanātha Cakravartī—Humans, that is, only the Pulindas and others there, ate, but not the cowherds, due to the disgust in regard to the fruits: they were sprinkled with the blood of donkeys.

10.15.41

kṛṣṇaḥ kamala-patrākṣaḥ puṇya-śravaṇa-kīrtanaḥ |
stūyamāno ’nugair gopaiḥ sāgrajaḥ vrajam āvrajaḥ ||

kṛṣṇaḥ—Kṛṣṇa; *kamala-patra-akṣaḥ*—whose eyes [extend like] lotus petals; *puṇya-śravaṇa-kīrtanaḥ*—hearing about and glorifying whom are virtuous; *stūyamānaḥ*—being praised; *anugaiḥ*—who were following; *gopaiḥ*—by the cow herders; *sa-agrajaḥ*—who was with the elder brother; *vrajam*—to the cowherd village; *āvrajaḥ*—came back.

kṛṣṇaḥ kamala-patrākṣaḥ puṇya-śravaṇa-kīrtanaḥ anugaiḥ gopaiḥ
stūyamānaḥ sāgrajaḥ vrajam āvrajaḥ.

45 This is based on Śrīdhara Svāmī, who says Kṛṣṇa ate those fruits (*Bhāvārtha-dīpikā* 10.16.1). In that episode in *Viṣṇu Purāṇa* and in *Hari-varṇśa*, there is no mention that anyone ate the fruits.

Being praised by the cow herders, who were following, Kṛṣṇa, whose eyes extend like lotus petals, who was accompanied by His elder brother, and hearing about and glorifying whom are virtuous, came back to the cowherd village.

Sanātana Gosvāmī—Having concluded the forestial fun while narrating the fun, which was the subject of discussion earlier, during the first day of cow herding, now, after describing the fun in Tālivana, which had come about on the occasion in this way, in six verses he talks about amusements within the cowherd village.⁴⁶

Alternatively, only that fun in Tālivana on that very day should be considered: he talks about the fun on that day—because of narrating it—in sequence, since there is no mention of ‘*ekadā*’ (once upon a time); in addition, there is an affluence of ripe *tāla* fruits also at the time that is the remainder of Kārttika, from the connection with Śrī Vṛndāvana, the *āśraya* of all seasons. Even the eastern wind comes to pass, for the sake of rain in autumn, due to the nature of that place. This is the general idea.

“Kṛṣṇa, who was with the elder brother” (*sāgrajaḥ kṛṣṇaḥ*). Mentioning Him is due to predominance, mostly because only He is foremost everywhere. And specifically since He is greatly enthusiastic about coming back to the cowherd village; since He occasions a special bliss in the residents of the village; and since He is at the front, for the purpose of the festival of associating with the divine *gopikās* who will be approaching ahead.

While illustrating the state of being one who attracts the hearts of all, which is meant to be expressed with *kṛṣṇaḥ*, he specifies the same with *kamala* and so forth. *Kamala-patrākṣaḥ* denotes beauty. *Puṇya-śravaṇa-kīrtanaḥ* means: *puṇye śravaṇa-kīrtane yasya*, “He hearing about whom and glorifying whom are virtuous.” This connotes the greatness of all transcendental qualities, actions, and so on. By this there is the tranquilization, only from hearing about Him, of the pain of separation felt by those who stay in the village.

46 Here Sanātana Gosvāmī implies that the pastime of subduing Kāliya occurred before Kṛṣṇa’s promotion as a cow herder. Jīva Gosvāmī says otherwise.

The exultation of the minds of the praisers too is implied. Thus the manifestation of the form, qualities, etc., in a special way for the sake of enrapturing, at the time of arriving in the village in this manner, those who stay in the village, is meant. Because of this, and also because of the fulfillment of His own longing, He was “being praised by the cow herders” (*gopaiḥ stūyamānaḥ*)—by their expounding His form, qualities, etc., and especially by describing the killing of Dhenuka, which was done on that day—“and by followers” (*anugaiḥ* = *anugaiḥ ca*) that is, by those who were at the back so they could fully see Kṛṣṇa and the *gopīs* glance at one another.

Or, *anugaiḥ* means *sevakaiḥ* (by the servants) and *gopaiḥ* denotes *sahacāraiḥ ca* (and by the comrades). In this way he makes one perceive a praise of love. Alternatively, *anugaiḥ* signifies “by Śrīdāmā and others,” owing to the nature of friendship, and *gopaiḥ* portends *anyaiḥ bāndhavaiḥ ca*, “and by other relatives” —due to hearing about this and that—who stay in the village and had approached ahead.

*Āvraja*t (He came back) is mostly due to Bādarāyaṇi’s glimpse of being one who stays in the cowherd village (*vraja*), owing to his own special *bhāva* though he was narrating while sitting at the bank of the Ganges.

Jīva Gosvāmī—Thus after adding, due to the occasion, the pastime of killing Dhenuka, which pertains to another day, in six verses he talks about the pastime at the dusk of that day: Even the pastime at the dusk of the first day of tending the cows should be known in the way it was. In that regard, in this verse he narrates in terms of Him being seen by the common people of the cowherd village.

(Additions are underlined.) While illustrating the state of being one who attracts the hearts of all, which is meant to be expressed with *kṛṣṇaḥ*, he specifies the same with *kamala* and so forth. *Kamala-patrākṣaḥ* denotes beauty: There is also the manifestation of an aspect of *kaiśora* since the corners of His eyes have a reddish splendor and are expansive. *Puṇya-śravaṇa-kīrtanaḥ* means: *puṇye śravaṇa-kīrtane yasya*, “He hearing about whom and glorifying whom are virtuous.” This connotes the greatness of all transcendental qualities, actions, and so on. By this there is the tranquilization, only from hearing about Him, of the pain of separation felt by those who

stay in the village. The exultation of the minds of the praisers too is implied. Having illustrated the resplendence of the svarūpa in this way, with stūyamānaḥ and so on he mentions the resplendence of His inner circle.

Viśvanātha Cakravartī—In three verses he talks about the pastime of entering the cowherd village from the forest. In regard to *kṛṣṇaḥ*, the hearts of those who stay in Vraja are drawn to Him. In point of *kamala-patrākṣaḥ*, their eyes and their noses are attracted to Him. The compound *puṇya-śravaṇa-kīrtanaḥ* means: *puṇye dhanye śravaṇe karṇau yataḥ tathā-bhūtaṁ kīrtanaṁ veṇu-gānaṁ yasya saḥ*, “He whose flute playing (*kīrtana* = *veṇu-gāna*) is that because of which the two ears (*śravaṇa* = *śravaṇe* = *karṇau*) are fortunate.” Thus the attraction of their ears too is implied.

Bhaktisiddhānta Sarasvatī—*Kamala-patrākṣaḥ* means *kamala-locanaḥ* (His eyes are like lotuses). *Puṇya-śravaṇa-kīrtanaḥ* signifies: *puṇya-janakaṁ nāma-śravaṇaṁ kīrtanaṁ ca yasya saḥ*, “He hearing the name of whom and glorifying whom generate merit (*bhakti-puṇya*).”

Vallabhācārya—*Kamala-patrākṣaḥ* is construed as: *kamala-patra-vad āyate ativiśāle para-tāpāpanodake akṣiṇi yasya*, “He whose eyes extend like lotus petals, that is, they are very extensive and dispel the afflictions of others.” The fact that he removes afflictions simply by being seen is stated with this.

10.15.42

*tam go-rajāś-churita-kuntala-baddha-barha-
vanya-prasūna-rucirekṣaṇa-cāru-hāsam |
veṇuṁ kvaṇantam anugair upagīta-kīrtiṁ
gopyo didṛkṣita-dṛśo 'bhyagaman sametāḥ ||
(vasanta-tilakā)*

tam—Him; *go-rajāḥ*—with the dust from the cows’ [trampling]; *churita*—sprinkled; *kuntala-baddha*—bound in the curls of hair; *barha*—and a peacock feather; *vanya-prasūna*—who has sylvan flowers; *rucira-ikṣaṇa*—whose eyes are lovely; *cāru-hāsam*—

whose smile is beautiful; *veṇum*—the flute; *kvaṇantam*—while sounding; *anugaiḥ*—by the followers; *upagīta-kīrtim*—whose fame was proclaimed; *gopyaḥ*—the cowherd girls; *didṛkṣita-dṛśaḥ*—whose eyes are caused to want to see; *abhyagaman*—went in front; *saṁetāḥ*—who were assembled.

gopyaḥ taṁ go-rajāś-churita-kuntala-baddha-barha-vanya-prasūna-rucirekṣaṇa-cāru-hāsaṁ veṇuṁ kvaṇantam anugaiḥ upagīta-kīrtim didṛkṣita-dṛśaḥ saṁetāḥ (taṁ) abhyagaman.

The *gopīs*, whose eyes desired to see Him, came forth together. Sylvan flowers and the plume of a peacock clung to His curls, which were sprinkled with dust from the cows' trampling. His glance was lovely and His smile beautiful. While He was playing the flute, His fame was sung by His followers.

Śrīdhara Svāmī—The compound *go-rajāś-churita-kuntala-baddha-barha-vanya-prasūna-rucirekṣaṇa-cāru-hāsaṁ* means: *go-rajobhiḥ churiteṣu kuntaleṣu baddhaṁ barhaṁ vanyāni prasūnāni ca yasya ruciram īkṣaṇaṁ cāru-hāsaḥ ca yasya taṁ ca taṁ ca*, “Him, who has sylvan flowers and a bound peacock feather, which are in the curls, which are intermingled with the dust [arisen due to the trampling] of the cows, and who has a lovely glance and a beautiful smile.”

Didṛkṣita-dṛśaḥ means: *didṛkṣitāḥ darśanotkanṭhā-yuktāḥ dṛśaḥ yāsāṁ tāḥ*, “[The *gopīs*,] whose eyes have a longing for the sight [of Him].”⁴⁷

Sanātana Gosvāmī—And after that, in two verses he talks about the Lord's and the *gopīs*' bliss of honoring and fully looking at one another. He was adorned with a forestial apparel at the time of dusk.

Kuntala, in the plural, means either *keśāḥ* (hair) or *alakāḥ* (curls, locks); *īkṣaṇa* means *avalokana* (a glance). In this way it is mentioned that the beauty of the divine face is everywhere, above

47 The word *didṛkṣita-dṛśaḥ* can mean either “they whose eyes are desired to be seen” or “they whose eyes are caused to desire to see.” In regard to the next verse also, it should be kept in mind that if love is one-sided, there is *rasābhāsa* (*Bhakti-rasāmṛta-sindhu* 4.9.13).

and below. Although there are other ornaments, the description merely of those ones is because only they are foremost as regards the forestial apparel at the time of dusk and because of the increase of a special resplendence with those ones.

Playing the flute is only due to His nature and is specifically meant to attract those girls by letting them know about His arrival and to enrapture them. Therefore: *upagīta-kīrtim*, which denotes: *upa sāmīpyena veṇu-kvaṇanam ca upagīyate tena vā gītā kīrtiḥ yasya tam*, “Him, whose fame—characterized by terminating Dhenuka, etc.—was sung as being proximate in time, or it was sung (proclaimed) by the flute playing too, which was an accompaniment.” This also should be seen as one reason for wanting to see Him. And for the sake of the *gopīs*’ arrival, *go-rajah*, *veṇu kvaṇantam*, and *anugaiḥ upagīta-kīrtim* are three reasons for determining that He has arrived in the village.

The *gopīs* are girls who have passed *bālya*. They are dear to Him. For this reason even Śrī Baladeva is firmly made to be excluded, since he went far away, by some pretext, to evoke his younger brother’s joy of unabatedly associating with those girls.

The particular reason for their arrival in front is: *didṛkṣita-dṛśaḥ*, which means: *draṣṭuṁ paramotsukāḥ dṛśaḥ api yāsām*, “those whose eyes—read either the soul or the mind—are most eager to see,” because of the origination of various apprehensions on account of an arrival from afar due to the first occasion of tending cows and similarly because of arriving after a delay, in terms of tending the cows at this time compared to tending the calves before.

Sametāḥ signifies *anyonyam militāḥ satyaḥ* (while meeting one another); this is either because of the decrease of fear, timidity, etc., by being in unison, or because of the nature of friendship with one another. Alternatively, they met simultaneously on the path since all the girls were running with great speed from their respective homes, Or it’s because they had met in one place just previously due to the pain of separation.

Jiva Gosvāmī—Now, while describing Him in terms of being seen also by particular divine cowherd girls who had just passed *bālya* like He did, due to being most energetic, in two verses he intimates the origination of the *anurāga* of those ones.

Īkṣaṇa means *avalokana* (a glance). With *go-rajah* and so forth, the splendor of the divine face, at the top, in the middle, and at the base, is illustrated. Although there are other details in His attire, the description merely of those ones is because of a distinction as one who is arriving from the woods at dusk.

Playing the flute is only due to His nature and is specifically meant to enrapture those girls and to attract them. *Upagīta-kīrtim* denotes: *upa gītā kīrtiḥ yasya tam*, “Him, whose fame was sung as an accompaniment to the flute playing, which consisted of merely playing a melody” (*upa = rāga-mātra-gāna-maya-venu-kvaṇanopagāyanatvena*). In this regard, the nonmention of being with the elder brother is because he is almost useless at that time. Therefore, due to being separated, with a pretext, his mood of being the elder brother is covered only in the association of elders. The raise of *go-rajah*—which is implied in *go-rajāś-churita*—, playing the flute, and being one whose fame is sung by the followers are three reasons in the matter of ascertaining His arrival in the village.

The reason for their arrival in front is: *didṛkṣita-dṛśaḥ*, which means: *didṛkṣitāḥ sañjāta-didṛkṣāḥ dṛśaḥ yāsām*, “they whose eyes have a desire to see, a desire which fully occurred.” The mention of eyes as doers of the desire to see, though they are instruments, suggests independence, and that hints at a deep *anurāga*. In this regard, there is an origination of various concerns on account of an arrival from afar due to tending cows for the first time and similarly the arrival took place after a delay, in terms of tending the cows at this time, compared to previous occasions.

A reason that explains their special type of longing is *sametāḥ*, which signifies *anyonyam militāḥ* (having met one another), because of friendship, by being in unison, and for this reason also because of the decrease of fear, timidity, and so on. And that was due to their running simultaneously from their respective homes. Either they had arrived previously on Śrī Kṛṣṇa’s path or they were in a particular elevated location.

Krama-sandarbha—In two verses, he makes obvious the origination of their *anurāga*.

Viśvanātha Cakravartī—In this verse he says He especially attracts

the women of Vraja: *taṁ gopyo 'bhyagaman*, “The *gopīs* went near Him.” The compound *go-rajāś-churita-kuntala-baddha-barhavyanya-prasūna-rucirekṣaṇa-cāru-hāsam* signifies: *go-rajabhiḥ churiteṣu vyāpteṣu kuntaleṣu baddhaṁ barhaṁ vanya-prasūnāni ca yasya ruciraṁ ikṣaṇaṁ cāru-hāsaḥ ca yasya, ikṣaṇayoḥ cāru-hāsaḥ vā yasya taṁ*, “Him, who has sylvan flowers and a bound peacock feather, which are in His curls, which are pervaded by dust [arisen due to the trampling] of the cows, and who has a lovely glance and a beautiful smile—or “the smiling of whose pretty eyes is beautiful.””

Didṛkṣitāḥ means: *sañjāta-darśanecchāḥ drśaḥ yāsām tāḥ*, “they whose eyes have the desire to see, which has fully occurred.” The implied meaning is as follows: The eyes, which were not thinking much of being excluded by the *gopīs* out of bashfulness, relinquished the state of being instruments and attained the status of being independent doers. As a result, an *utprekṣā* (fanciful imagination) is hinted at: Not tolerating, only due to envy, their own miserableness by perceiving the obtainment by the ears and the nose, the senses who are next-door neighbors, of the opulence of the euphony of the flute and of His bodily fragrance, the eyes relinquished the *gopīs*, their support, as if became rivals and went by themselves to Kṛṣṇa’s side out of fickleness.

Regarding *sametāḥ* (assembled): The *gopīs*, all of whom are respectable wives, abandoned their own homes and went. The drift is: They did so while replying to their respective mothers-in-law: *paśya mām eva kiṁ tvaṁ vārayantī vadhiṣyasi*, “Look. Are you, who are blocking only me, going to kill me?”

Vira-Rāghava—“The *gopīs*, whose eyes wanted to see Him, who was arriving to the village (*taṁ = taṁ vrajam āviśantam*), and who were together, came forth.”

Anvitārtha-prakāśikā—“They went in front, face to face, in order to see Kṛṣṇa.” (*taṁ abhyagaman = kṛṣṇaṁ draṣṭum agrataḥ sammukhaṁ jagmuḥ*)

Bhāvārtha-dīpikā-prakāśa—Dharaṇi says: *churitaṁ vyāpti-bheda-yoḥ*, “*Churitaṁ* is used in the senses of pervasion and of

separation (cutting)” (*Dharaṇi-kośa*).⁴⁸

10.15.43

*pītvā mukunda-mukha-sāragham akṣi-bhṛṅgaiḥ
tāpam jahur viraha-jam vraja-yoṣitaḥ 'hni |
tat-sat-kṛtim samadhigamya viveśa goṣṭham
sa-vrīḍa-hāsa-vinayam yad apāṅga-mokṣam ||
(vasanta-tilakā)*

pītvā—drinking; *mukunda-mukha*—of Mukunda’s face; *sāragham*—the honey (“produced from a bee (*saraghā*)”); *akṣi-bhṛṅgaiḥ*—with beelike eyes; *tāpam*—distress; *jahuḥ*—gave up; *viraha-jam*—produced from separation; *vraja-yoṣitaḥ*—the women of the cowherd village; *ahni*—during the day; *tat*—well-known; *sat-kṛtim*—offering of respects; *samadhigamya*—after fully obtaining; *viveśa*—He entered; *goṣṭham*—the cowherd village; *sa-vrīḍa*—with bashfulness; *hāsa*—laughter; *vinayam*—and modesty; *yad apāṅga-mokṣam*—which release of looks from the corners of the eyes (or *yad-apāṅga-mokṣam*—in such a way that there was a release of looks from the corners of the eyes of whom).

*vraja-yoṣitaḥ mukunda-mukha-sāragham akṣi-bhṛṅgaiḥ pītvā ahni
tāpam viraha-jam jahuḥ. yad apāṅga-mokṣam (asti, mukundaḥ) tat-
sat-kṛtim sa-vrīḍa-hāsa-vinayam samadhigamya goṣṭham viveśa.*

Drinking the honey of Mukunda’s face with their beelike eyes, the village girls gave up their distress engendered by separation during the day. Receiving their welcome, a release of sidelong glances accompanied with bashfulness, laughter, and modesty, He entered the cowherd village.

48 Another explanation is that *churita* in the verse is poetic license, in consideration of the meter, for *chorita*, the causative form. For example, Rūpa Gosvāmī explains that the causative form of the verbal root *chur chedane* (6P) (to cut) means “to mix”: *miśrane miśrayaty atra tathā saṁyojayaty api rūṣayaty atra sammelayati churayatiṭy api*, “*Miśrayati, saṁyojayati, rūṣayati, sammelayati, churayati, saṁyunakti*, and *saṅghaṭayati* are used in the sense of ‘to mix’” (*Prayuktākhyāta-mañjari* 2.4.30).

Śrīdhara Svāmī—“Drinking the honey of Mukunda’s lotus face...” (*mukunda-mukha-sāragham* = *mukundasya mukha-padma-gaṭam madhu*). The distress was engendered from the separation during the day (*ahni viraha-jaṁ tāpam* = *yaḥ virahaḥ, tasmāḥ jātam tāpam*).

Tat-sat-kṛtiṁ signifies *tāsām pūjām* (those girls’ worshipful respects). What was the *sat-kṛti* like or how was it done? He mentions it: *sa-vṛiḍa-hāsa-vinayam*, which means: *sa-vṛiḍena sa-lajjena hāsenā vinayaḥ yathā bhavati tathā yad etat*, “in such a way that there is modesty with laughter that is accompanied with bashfulness (*sa-vṛiḍa* = *sa-vṛiḍena* = *sa-lajjena*).” Or *tat* is connected to *yat* in *yad apāṅga-mokṣam*, which means *kaṭākṣa-darśanam* (a showing of sidelong glances). Thus, Kṛṣṇa, receiving those girls’ respects, which are the form of a showing of sidelong glances in the manner of being accompanied with bashfulness, laughter, and modesty, entered the cowherd village. Or, “after getting that offering of respects (*tat-sat-kṛtiṁ samadhigamya* = *tām sat-kṛtiṁ prāpya*)...”

Sanātana Gosvāmī—In this verse he says: And after that, those girls’ fever of separation was dispelled by the nectar of fully seeing Him.

‘Mukunda’ is derived as: *muktiḥ api kutsitā yasmād ānandāt, tam dadāti iti mukundaḥ*, “He gives bliss because of which even liberation is contemptible, and so He is called Mukunda.”⁴⁹ That His face too is like this is meant. Or *mukunda* means: *mukhe kundāni danta-rūpāṇi yasya*, “He who has jasmines, His teeth, in the mouth,” hence a special resplendence of the divine face of Śyāmasundara, who has reddish lips, is implied. Thus, “Drinking the honey of Mukunda’s face with their beelike eyes” means “Intensely and directly seeing His beauty with the topmost great attachment.” Although bumblebees drink honey (the nectar of flowers) by themselves, here they are only the means of doing so inasmuch as only the eyes want to drink. That was already stated: *didṛkṣita-dṛṣaḥ* (“they whose eyes desire to see”, in the previous verse). There is a special beauty due to the restlessness of the eyes, which are like bees in terms of being the form of bees.⁵⁰

49 For the details, consult *Bṛhad-vaiṣṇava-toṣaṇī* 10.1.9 and the corresponding footnote in *Laghu-vaiṣṇava-toṣaṇī* 10.1.9.

50 Thus Sanātana Gosvāmī interprets *akṣi-bhṛṅgaiḥ* either as a simile (with their beelike eyes) or as a metaphor (with the bees of their eyes, or with their bee eyes).

In that way, a repeated glance here and there at the parts of His divine face is implied.

Regarding *viraha-jam*, the pain of separation was especially felt on that day, and *didṛkṣita-dṛśaḥ* was already mentioned in this regard. “*Vraja-yoṣitaḥ*,” which means *vraja-sthāḥ yoṣitaḥ* (women located in the cowherd village) is the particular reason for that. In point of *ahni* (during the day): the absence of the distress of separation in the evening is suggested—because they fully gaze at Him in Nanda’s home, etc., at that time. Or *ahni* is connected to the second half of the verse. “He penetrated within the cowherd village” (*goṣṭham viveśa = goṣṭhāntaḥ praviveśa*) when some daytime was left—because in the evening there is no excellence of fully seeing, and so on.

“Fully and superiorly getting (*samadhigamya = samyag adhikarṇ ca prāpya*) that offering of respects” (*tat-sat-kṛtim = tām sat-kṛtim*) characterized by fully seeing with love the divine face, at the time of coming forth. Or “those girls’ offering of respects” (*tat-sat-kṛtim = tāsām sat-kṛtim*): the girls took delight in the songs and offered some gift.

With *sa-vrīḍa-hāsa-vinayam*, he says those girls were honored by Kṛṣṇa, with love. Here, *vinaya* (modesty, good manners) denotes an absence of *cāpalya* (restlessness). There was no diminution of extraordinary glances of *bhāva* by those girls by bowing out of modesty. This is what he says with *yad* and so on; *apāṅga-mokṣam* too is an adverb. *Yad* means *yasmāt*, “because” He entered the village (in such a way that sidelong glances were cast).

Jīva Gosvāmī (Purī Dāsa’s and Rāma-Nārāyaṇa Dāsa’s editions)—Śuka talks about what happened afterward. The stanza was explained by Śrīdhara Svāmī. There is another rendering. The women of the cowherd village (*vraja-yoṣitaḥ*) are the ones mentioned before. They are special ones among them. “Drinking, that is, fully getting (*pītvā = samāsāḍya*), with the eyes, which are bees (*akṣi-bhṛgaiḥ = akṣibhiḥ eva bhṛgaiḥ*), that is, which are recipients for drinking, the honey, the form of beauty, of the lotus face (*mukha-sāragham = mukha-kamalasya saudarya-rūpa-makarandam*)⁵¹ of Mukunda, Śrī

51 The word *makaranda* literally means ‘the nectar of flowers’. *Amara-*

Kṛṣṇa, who is so named by virtue of delivering one from all sorrow, they gave up distress—the thirst engendered by not getting Him—occasioned by feelings of separation during the day.” However, they relinquish the distress of separation that arises at night by seeing Him at dawn.

The explanation of the syntactical connection is: *yat yatraiva savriḍau hāsa-vinayau yatra tādṛśam apāṅga-mokṣam kaṭākṣa-nikṣepa-rūpām tat-sat-kṛtim tābhiḥ kṛtaṁ sammānam samadhigamya matvā goṣṭhaṁ goṣṭhāntar nija-grhaṁ viveśa*, “Considering (*samadhigamya* = *matvā*) the honor done by those girls (*tat-sat-kṛtim* = *tābhiḥ kṛtaṁ sammānam*), which is the form of throwing sidelong glances (*apāṅga-mokṣam* = *kaṭākṣa-nikṣepa-rūpām*), in regard to which there is laughter and modesty, both accompanied with bashfulness precisely at that time (*yat* = *yatra eva*), He entered within the village, that is, He came home.”

Jiva Gosvāmī (Kṛṣṇa-Śaṅkara Śāstrī’s edition)—He talks about what happened afterward. The stanza was explained by Śrīdhara Svāmī. There is another interpretation. “Drinking, with eyes that have the nature of bees, the honey of the lotus face of Mukunda.” ‘Mukunda’ is derived either as:

- (1) *sva-mādhurī-pariveśaṇena viyoga-duḥkhād muktim dadāti*, “He gives liberation from the sadness of separation by distributing His own sweetness,” or
- (2) *mukhe kundāni danta-rūpāṇi yasya*, “He who has jasmines, His teeth, in the mouth.”

The sense is: “Those girls, consisting merely of eyes, out of great attachment for His beauty, intensely beheld Him.” The instrumental case is like: *prakṛtyābhirūpaḥ* (handsome by nature). Moreover, as the form of bees, they repeatedly gazed here and there on the parts of the divine face.

Vraja-yoṣitaḥ denotes special ones who have a great longing. In point of *ahni* (during the day): the absence of the distress of

kośa states: *makarandah puṣpa-rasaḥ*, “*Makaranda* and *puṣpa-rasa* are synonymous” (2.4.17). Bees make honey by taking a mouthful of flower nectar, mixing it with their saliva, and regurgitating the mix.

separation at night is suggested—because of fully seeing Him in Vrajendra’s home, etc., at that time.

With *sa-vrīḍa-hāsa-vinayam* he talks about the *sat-kṛti*. The sense is: “Kṛṣṇa fully received their respects (*sat-kṛtiṁ samadhigamya*) in such a way that good manners, meaning a behavior suitable for secret lovers, took place. The good manners involved laughter accompanied with bashfulness.” This means the respects, the form of showing sidelong glances (*apāṅga-mokṣam = kaṭākṣa-darśana-rūpām*), were those good manners. Perhaps the neuter in *apāṅga-mokṣam* is poetic license.

Or Kṛṣṇa fully received their respects in such a way that there was a release of the sidelong glances of those girls (*yad-apāṅga-mokṣam = yāsām apāṅga-mokṣaḥ eva vidyate yatra tādrśaṁ yathā syāt tathā*),” in terms of being contributive to the offering of respects (*sat-kṛti = sat-kāra*).

There is another rendering. The women of the cowherd village (*vraja-yoṣitaḥ*) are the ones mentioned before... (The rest of the commentary is the same as the above in Purī Dāsa’s and Rāma-Nārāyaṇa Dāsa’s editions.)

Krama-sandarbha—The girls’ eyes are bees, because of being spontaneously engaged in drinking it.

Viśvanātha Cakravartī—“What did the girls do after coming forth?” Śuka gives the details. “Drinking the honey, the form of a smile on Mukunda’s face (*mukunda-mukha-sāragham = mukundasya mukhe smita-rūpaṁ madhu*), with the bees of the eyes...” but not “drinking with the bees of sidelong glances.” By this the following is understood: Kṛṣṇa’s natural smile—at that moment He was not looking at the *gopīs* and had His mind on something else—was imbibed by those girls with their fully opened eyes, without any disturbance.

And after that, in the second moment, just when their laughter arisen from rapture occurred at the time when Kṛṣṇa was paying attention, their smiles too, along with full glances, were concealed, due to the embarrassment produced then. The veil, used with the left hand, covered them a little. And their modesty, implied by their covering the laughter and their smiles, took place.

Kṛṣṇa perceived all this sweetness. That is what he says: *tat-sat-kṛtīm samadhigamya goṣṭhaṁ viveśa*, “Fully obtaining—due to being the crest jewel of clever persons; in other words, accepting, all the while relishing the Rasa (*samadhigamya* = *samyag adhigamya* = *sa-rasāsvādāṁ svī-kṛtya*)—the girls’ respects (*tat-sat-kṛtīm* = *tat-sammānanam*), which were a gift in the form of that kind of glances, He entered the village.”

In this regard, the two modifiers, *sa-vṛḍa-hāsa-vinayam* and *yad-apāṅga-mokṣam*, pertain to their action of respecting and His action of fully obtaining, sequentially. Therefore: (1) *sa-vṛḍa-hāsa-vinayam* is an adverb and signifies: *vṛḍayā sahitaḥ hāsaḥ vinayaḥ ca yatra tad yathā syāt tathā tāsāṁ sat-kṛtīm*, “the girls’ respects took place in such a way that a smile, accompanied with shyness, and modesty occurred,” (2) *yad-apāṅga-mokṣam* denotes: *yataḥ prāpnuvataḥ apāṅgasya mokṣaḥ yatra tad yathā syāt tathā samadhigamya goṣṭhaṁ viveśa*, “Fully obtaining the girls’ respects in such a way that there was a release of a sidelong glances from Him, who was getting their respects, He entered the cowherd village.”

The resultant meaning is as follows: *Sat-kṛti* is the form of that sort of glance done by the girls, a form endowed with shame, laughter, and modesty. And fully obtaining that—the obtainment was accompanied with the release of sidelong glances that were reaching them (*yad-apāṅga-mokṣa* = *tat-prāpnuvad-apāṅga-mokṣa*)—was done by Kṛṣṇa. In this regard, in seeing with both eyes that are completely full, the girls’ turning their face away at once out of embarrassment might occur, consequently, just to get their sidelong glance, the release of a look from the corner of the eyes was done by Kṛṣṇa.

Now, this is the elucidation: “Brought by the *sañcāri-bhāva* of enthusiasm, their own attendant, the flower of a glance was offered in the cupped hands of their eyes by each of those girls, and likewise the flower of laughter too, brought by the *sañcāri-bhāva* of joy, their own attendant, was offered in the cupped hands of their lips. Taking them, they said, “Only these two things are in our homes. Whatever is there is all we can offer You. Kindly accept them.” At the exact moment that those two were seen, Kṛṣṇa ordered His sidelong glance, His servant, to bring those two presents. At first, it, being greatly fickle, endeavored to steal those two things though they

were inside the girls' homes. Therefore Kṛṣṇa blocked it and kept it back. Given that those two presents were intended to be given, being revealed to Him by them, that sidelong glance, freed from bondage, swiftly went like an arrow and attempted to grab the presents right then. At that moment, bashfulness, the *sakhī* who is in charge of the girls' treasury, appeared and began to cover those two gifts. And after that, when a fight had started between those two, and when modesty, the girls' attendant, had arrived to settle the dispute, the sidelong glance, Kṛṣṇa's servant, which is very powerful, pulled the present of the girls' sidelong glance endowed with laughter, along with bashfulness and modesty, and gave them to Kṛṣṇa. Obtaining that set of three items, which is like a big jewel extremely hard to get, He placed it in the innermost part of the temple of His heart.

Such is the discussion that is obtained, being implied by the offering of respects (*sat-kṛti* = *sat-kāra*). Although all of them, beginning from bashfulness, are suggestive, this discussion is obtained since both the girls' offering of respect and Kṛṣṇa's release of a sidelong glance are exceedingly suggestive.

There is another global explanation: *vraja-yoṣito 'hni tāpaṁ jahuh*, "The women of the cowherd village relinquished their distress in daytime." Who are those women of Vraja? "Fully obtaining the renowned offering of respects (*tat-sat-kṛtim* = *tām sat-kṛtim*) (*tām* = *prasiddhām*) which are a release of the sidelong glances of those women (*yad-apāṅga-mokṣam* = *yāsām apāṅga-mokṣam*), He entered the village." How was the village (*goṣṭham*)? *sa-vṛḍa-hāsa-vinayam* (the cowherd community "has bashfulness, laughter, and good manners"). Here, because the word *yat*, which stands for *yāsām*, is in the second sentence, there is no need of its correlative *tat* in the first.

Vijayadhvaja Tīrtha—*Sāragham* means *madhu* (honey) and is derived as: *saraghā-yogyam sāragham*, "Honey is that which is put together by bees." Halāyudha says: *saraghā madhu-makṣikā*, "The words *saraghā* and *madhu-makṣikā* are synonymous [and mean 'bee']" (*Halāyudha-kośa*; also quoted in *Amara-kośa* 2.5.26).

Bhāvārtha-dīpikā-prakāśa—*Sāragham* is derived as: *saraghābhiḥ sañcitam sāragham* (honey is that which is accumulated by bees).

10.15.44

*tayor yaśodā-rohiṇyau putrayoḥ putra-vatsale |
yathā-kāmaṁ yathā-kālaṁ vyadhattām paramāśiṣaḥ ||*

tayoḥ—to those two; *yaśodā-rohiṇyau*—Yaśodā and Rohiṇī; *putrayoḥ*—to the two sons; *putra-vatsale*—who had parental affection for sons; *yathā-kāmaṁ*—according to desire; *yathā-kālaṁ*—according to time; *vyadhattām*—bestowed; *paramāśiṣaḥ*—the topmost things that are wished for.

yaśodā-rohiṇyau putra-vatsale tayor putrayoḥ yathā-kāmaṁ yathā-kālaṁ (ca) paramāśiṣaḥ vyadhattām.

Yaśodā and Rohiṇī, who had motherly affection for their sons, provided those two sons with the topmost desirables in conformity with Their wishes and according to the time.

Sanātana Gosvāmī—Having mentioned the bliss of those girls in this way, in two verses he describes the bliss of the two mothers. With *putrayoḥ*, Śuka makes one aware of an abundance of affection due to their own *putra-bhāva* (the mood of having a son) toward both of Them. Also because of that, it should be understood as follows: Both mothers gave desirable things to Those two, yet only Vrajeśvarī is foremost in that regard, due to being most affectionate, and Rohiṇī is merely in her company as an assistant.

Yathā-kālaṁ signifies: *vikāle sāyam-pradoṣādaḥ ca samaye vidheyānusāreṇa*, “in accordance with what is enjoined in regard to time, whether the afternoon, dusk, or late evening, etc.” Alternatively, the following took place in order: Waving a ghee lamp before a deity; taking off the forestial ornaments; removing the dust, arisen from the cows’ trampling, from the limbs, and so on.

Yathā-kāmaṁ means: *putrayoḥ svayoḥ vā icchānusāreṇa*, “in accordance with either the desire of the two sons or their own desire.” “The two ladies brought about (*vyadhattām* = *sampāditavatyau*) the best blessings: the most eminent desirables (*paramāśiṣaḥ* = *paramotkrṣṭāḥ āśiṣaḥ*) (*āśiṣaḥ* = *upabhogaḍīn*).”

Or *paramāśiṣaḥ* signifies *param āśiṣaḥ*, where *param* means

kevalam (only): *kevalam taylor āśiṣa eva vyadhataṁ*, “They effected only the wishes of Those two.” This means the two of Them did not do any housework, because: *putra-vatsale* (the two mothers had parental affection for the sons). That implies this: climbing on the front part of the lap, hugging, kissing, asking about His well-being, looking carefully at all the limbs, having a moist garment due to the flow of breast milk, and so on.

Jiva Gosvāmī—(Additions are underlined.) Having mentioned the bliss of those girls in this way, in two verses he describes the bliss of the two mothers. With *putrayoḥ* he makes one aware of an intense caress, due to their *putra-bhāva* toward both of Them.

Yathā-kālam signifies: *śarad-ātau sāyam-pradoṣātau ca samaye vidheyānusāreṇa*, “in accordance with what is enjoined in regard to time, that is, in autumn, etc., and at dusk, late evening, etc.” *Yathā-kālam* means: *putrayoḥ svayoḥ vā icchānusāreṇa*, “in accordance with either the desire of the two sons or their own desire.” Sometimes the reading *yathā-kālam yathā-kālam* is inverted. “The two ladies brought about (*vyadhataṁ* = *sampāditavatyau*) eminent desirables (*paramāśiṣaḥ* = *utkrṣṭāḥ āśiṣaḥ*) (*āśiṣaḥ* = *upabhogādīn*),” because: *putra-vatsale*. That implies this: climbing on the front part of the lap, hugging, kissing, asking about His well-being, looking carefully at all the limbs, having a moist garment due to the flow of breast milk, and so on.

Viśvanātha Cakravartī—*Yathā-kālam* means: *putrayor vāñchitaṁ bhakṣyādikam anatikramya*, “not going beyond what is desired, such as edibles, for the two sons.” *Yathā-kālam* means: *pradoṣādikam bhojana-kālam anatikramya*, “not going beyond the time for eating, such as evening (20:24—22:48).” *Paramāśiṣaḥ* denotes *bhakṣya-paridheyādi-bhogān* (enjoyable things such as food and clothes).

Baladeva Vidyābhūṣaṇa—*Yathā-kālam* literally means: *putra-vāñchām anatikramya* (not transgressing the sons’ desires).

Vira-Rāghava—“The two ladies fulfilled (*vyadhataṁ* = *akurvataṁ*) the topmost wishes (*paramāśiṣaḥ* = *parama-kāmaṇ*) of the two sons.”

10.15.45-46

gatādhvāna-śramau ⁵² *tatra majjanonmardanādibhiḥ* |
nīvīm vasitvā rucirām divya-srag-gandha-maṇḍitau ||
janany-upahṛtaṁ prāśya svādv annam upalālītau |
saṁviśya vara-śayyāyām sukham suśupatur vraje ||

gata-adhvāna-śramau—They whose fatigue, because of which there is no sound, is gone (or *gata-adhva-anaśramau*, “They whose fatigue due to the path is gone”); *tatra*—there; *majjana*—by bathing; *unmardana-ādibhiḥ*—and rubbing and so on; *nīvīm*—undergarments; *vasitvā*—after wearing (after putting on); *rucirām*—lovely; *divya-srag-gandha-maṇḍitau*—adorned with a divine flower garland and a divine fragrance (or adorned, that is, endowed, with a fragrance from a divine garland);

jananī-upahṛtaṁ—prepared by the two mothers; *prāśya*—after eminently eating; *svādu*—delectable; *annam*—food; *upalālītau*—pampered; *saṁviśya*—after entering; *vara-śayyāyām*—on the best bed; *sukham*—happily; *suśupatuḥ*—the two of Them slept; *vraje*—in the cowherd village.

tatra vraje (tau) majjanonmardanādibhiḥ gatādhvāna-śramau rucirām nīvīm vasitvā divya-srag-gandha-maṇḍitau janany-upahṛtaṁ svādu annam prāśya upalālītau vara-śayyāyām saṁviśya sukham suśupatuḥ.

There in the cowherd village, Their fatigue from treading the paths was relieved by bathing, by being massaged, and so forth. Afterward, They put on a girdle and lovely garments. Adorned with a fragrance from a divine garland, They feasted on the delicious food prepared by Their mothers. Once pampered, They lied down on the best of beds and slept happily.

Sanātana Gosvāmī—In two verses, he elaborates upon the fulfillment of Their wishes. *Tatra* (there) means either *goṣṭha-madhye* (in the

⁵² *viḡatādhva-śramau* (Vijayadhva Tīrtha’s reading) (according to Kṛṣṇa-Śaṅkara Śāstrī).

middle of the cowherd village) or *grhe* (at home). *Gatādhvānaśramau* is construed as: *gataḥ ādhvānaḥ adhva-sambandhī śramaḥ yayoh*, “Those two, whose fatigue related to the path is gone.” In the reading with a *visarga* (*gatādhvānaḥ-śramau*), the *aluk-samāsa* (a compound in which there is no deletion of a case ending) is poetic license. The other reading, *gatādhvāhaḥ-śramau* (They whose fatigue during the day on the path is gone), quoted by Puṇyāranya-śrīpāda, should be pondered.

By the word *ādi* (etc.), in *majjanonmardanādibhiḥ*, combing, dressing the hair, cleaning the body with water, and so on are meant. Because of transgressing the sequence, out of confusion due to an abundance of deep affection, *majjanam* (bathing) is mentioned first. Or *yathā-kālam* (“according to the time”, in the previous verse) applies here too. Alternatively, *unmardanam* (rubbing, massaging) means *jala-mārjanam* (cleaning with water). Because of the word *ādi*, there is *nirmañchanam* (making the limbs lustrous) and so on.

Figuratively, *nīvīm* (girdle, waist cord) means *paridhānavāstram* (undergarment), since the upper garment is not required before *brahmacarya*. Or the reason is an upper garment is not taken since it impedes the resplendence of the ointments on the body, and so forth. Alternatively, the pair of clothes is partially indicated by that since they are connected as one. Not mentioning ornaments is because of not changing them. Or those things too, which are in the house with a divine garland and a divine scent, are partially indicated as divine.

10.15.46

Janany-upahṛtaṁ prāśya signifies: *jananībhyāṁ pariveṣitaṁ prāśana-rūpeṇa kiñcit kiñcid bhuktvā*, “after eating a little something, by being fed like a baby, prepared by the two mothers.” Or *prāśya* means *prakarṣeṇa aśitvā* (after eminently eating) because it was prepared by both mothers, therefore: *svādu* (it was delectable).

“They were pampered” (*upalālita*) by kisses on the face, a happy conversation, placing fragrance, such as betel nut, in the mouth, and so on. *Vara-śayyāyāṁ samviśya* means: *divya-paryāṅkopari śayitvā* (after lying down on a divine bed); by this, a delay of a moment during sleep, for the sake of fun, is understood. That is just what he implies with *sukham* (happily), an adverb. The sense is: *śrī-gopikābhiḥ*

upaskṛta-tāmbūla-samarpaṇa-cāmarāṇdolana-pādābja-saṁvāhana-narma-goṣṭhi-gīta-gānādi-sukha-prakāreṇa, “[They went to sleep] in a happy way, such as an offering of betel nut embellished by many divine cowherd ladies; swinging in addition to fanning with a chowrie; massaging the lotus feet; a mirthful conversation; singing songs, and so forth.” The details of those ones should be looked into in the *uttara-khaṇḍa* of *Śrī Bhāgavatāmṛta*, in the context of playing in Śrī Goloka.

Regarding *vraje* (in the village), the intention was repeatedly said earlier, and from that it should be understood as *mahā-prāsādhāntaḥ* (within the big mansion), since it is said: *vara-śayyāyām* (on the best bed), and also because otherwise there would be no origination of the happiness of the father. *Suṣupatuḥ* means: *nidrā-līlām bhejatuḥ* (the two of Them experienced the pastime of sleeping).

In this way, in accordance with the fun on this first day, the fun on other days too is to be inferred, but without the amusement in Tālivana. Given that so much time had passed by fully narrating this and that to Śrī Parikṣit, the hearer, who had very little time left to live, that pastime was not expanded by Śrī Bādarāyaṇi due to the concern that there would be no occasion for a discussion of other events that had to be told. Thus only the fun of returning to the village at dusk is specifically narrated, but not the topic of going to the woods from the village, which takes place in the early morning, because the occurrence of a downside at that time, the melancholy and so on of all the residents of the village, beginning from Śrī Yaśodā, engenders the topmost sorrow.

Jiva Gosvāmī—He elaborates upon the execution of Their wishes. This is one set of two verses. *Āśrama* means *na śramah* (no fatigue); the absence of that—by accepting human pastimes endowed with splendor on account of being the Lord—is *anaśrama*, which simply means *śrama* (fatigue). Thus *gatādhvānaśramau* is separated as *gata-adhva-anaśramau* and signifies: *samprati kṣaṇam viśrāma-līlāyām vigatādhva-śramau*, “Those two, whose fatigue due to the path was dispelled in the pastime of resting, now, for a moment.”

By the word *ādi*, in *majjanonmardanādibhiḥ*, there is dressing the hair, cleaning the body with water, and so on. Because of transgressing the sequence, out of confusion due to an abundance

of *sneha*, there is the mention of *majjanam* (bathing) at first. Or: *jaleṇa dhūlim apasārya paścāt sugandhi-dravyeṇa tat*, “*Majjanam* (rubbing) means: after removing dust with water, giving a bath with a fragrant object.”

By figurative usage where the literal meaning is not lost (*ajahal-lakṣaṇā*), *nīvīm* (cord) means *paridhāna-vastraṁ ca* (and an undergarment), since the upper garment is not required before the investiture with the sacred thread, and because of not taking an upper garment since it hides the beauty of the ointments on the body and since that is more suitable at dawn.

10.15.46

“Having eminently, that is, happily, eaten (*prāśya = prakarṣeṇa aśitvā*) (*prakarṣeṇa = sukhena*) what was prepared by the two mothers (*janany-upahṛtam = jananibhyām pariviṣtam*), the two of Them were pampered (*upalālitaḥ = pratilālitaḥ*)” by smelling Their heads; a happy conversation; placing fragrance, such as betel nut, in the mouth; and so on.

The prose order is: *tatra vraje*, which means *goṣṭha-madhye niḥavarodha-prāsāde* (in the mansion, in the inner apartments, in the middle of the cowherd village). For instance, it is described in the *uttara-khaṇḍa* of *Padma Purāṇa*:

tasmiṁś ca bhavana-śreṣṭhe ramye dipair virājite |
ślakṣṇe vicitra-paryāṅke nānā-puṣpa-vivāsite |
tasmin śete hariḥ kṛṣṇaḥ śeṣe nārāyaṇo yathā ||

“In that delightful place, the best of residences, which was splendid with lamps, there was a soft amazing bed made to be aromatic with various flowers. Hari, Kṛṣṇa, lied down on it like Nārāyaṇa on Śeṣa.”

To take rest, they extended the glorious bodily limbs on a divine bed (*vara-śayyāyām saṁviśya = divya-paryāṅkopari śrī-gātraṁ prasārya*); by this, a moment of sleep, for the sake of fun, is understood. That is just what he implies with *sukham*, an adverb. The meaning is: *sakhi-dāsādi-kṛtopaskṛta-tāmbūla-samarpaṇa-cāmarāṇḍolana-pādābja-saṁvāhana-narma-goṣṭhi-gīta-gānādi-sukha-prakāreṇa*, “in a happy way, such as an offering of betel nut, which was embellished and

done by friends, servants, etc.; swinging, and fanning with a chowrie; massaging the lotus feet; a mirthful conversation; singing songs, and so forth.”

Krama-sandarbha—*Gatādhvāna-śramau* is construed as: *gataḥ ādhvanaḥ adhva-sambandhī śramaḥ yayoh*, “They whose fatigue related to the path (*ādhvana* = *adhva-sambandhi*) is gone.” The nondeletion of *ṭi* is poetic license.⁵³ In the reading with a *visarga*, the sense is *gatādhva-śramau* (They whose fatigue from the path is gone): The nondeletion of the genitive case is due to the meter.

Viśvanātha Cakravartī—*Aśrama* means *na śramaḥ* (no fatigue); the absence of that—as a human pastime, on account of being the Lord—is *anaśrama* (fatigue). The compound *gatādhvānaśramau* means: *gataḥ adhvanaḥ anaśramaḥ sah eva yayoh tau*, “both of Them, whose fatigue due to the path went away.”

53 The term *ṭi* is a code word in Pāṇini’s system that Jīva Gosvāmī calls ‘*saṁsāra*’ in *Hari-nāmāmṛta-vyākaraṇa*. This denotes the letters after and including the last vowel of a noun. Jīva Gosvāmī means to say that when the suffix *a[n]* is applied, at first the word *adhvan* should become *adhv*, and *adhv* + *a[n]* = *ādhva*. On this topic, Jīva Gosvāmī formulated the general rule: *nāntasya na tv an-īpoh*, “The *saṁsāra* of a word ending in *n* is deleted [when a *taddhita* suffix that begins either with *ya* or with a vowel,] except *a[n]* or *ī[p]*, follows” (HNV 1049; *nas taddhite, Aṣṭādhyāyī* 6.4.144). By this *sūtra*, words such as *Brāhmaṇa*, from *brahman*, are formed, without a deletion of *ṭi*. The theoretical word *ādhvana* could also be made by this *sūtra*, but there are specific rules that ordain the nondeletion of the *ṭi* of *adhvan*, for instance when either the suffix *yat* (*ya*) or *kha* (*ina*) is applied after *adhvan*: (1) *adhvano yat-khau, Aṣṭādhyāyī* 5.2.16 (HNV *brhat* 2923), and (2) *ātmādhvānau khe, Aṣṭādhyāyī* 6.4.169 (*ātmādhvanor a-kha-rāme*, HNV *brhat* 2083). This subtly indicates that *adhvan* is an exception to the general rule, as Jīva Gosvāmī points out in the commentary above. Still, in *Krama-sandarbha*, Jīva Gosvāmī does not explain his gloss of *ādhvāna* as *ādhvana*. It seems that he, like Baladeva Vidyābhūṣaṇa, sees the current reading, *gatādhvāna-śramau*, as *gatādhvāna-śramau*. The middle long *ā* is not explained. In *Anvitārtha-prakāśikā*, Gaṅgā Sahāya reiterates Viśvanātha Cakravartī’s explanation. Furthermore, *ādhvāna*, from the word *dhvāna* (murmur, or any sound), can be taken as a *bahuvrīhi* compound that is an adjective of *śrama*, “[fatigue,] because of which there is no sound,” and so *gatādhvāna-śramau* can signify: “They whose fatigue, because of which They were silent, is gone.” The *Bhāgavatam* emphasizes punning.

Baladeva Vidyābhūṣaṇa—This is one unit of two verses. *Gatādhvāna-śramau* is analyzed as: *gataḥ adhvanaḥ mārṅa-hetukaḥ śramaḥ yayoh tau*, “They whose fatigue, which was caused by [treading] the path, is gone.”

They slept on the best of beds, that is, a bed inlaid with jewels that was soft like the foam of milk. By *yoga-nidrā*, They became absorbed in various amazing pastimes.

Vallabhācārya—Placing *unmardana* after *majjana*, in the compound *majjanonmardanādibhiḥ*, is because of the meter. Or the feet were bathed, etc.

10.15.47

evam sa bhagavān kṛṣṇo vṛndāvana-caraḥ kvacit |
yayau rāmam ṛte rājan kālindīm sakhibhir vṛtaḥ ||

evam—as aforementioned; *saḥ*—He; *bhagavān kṛṣṇaḥ*—Lord Kṛṣṇa; *vṛndāvana-caraḥ*—who roams in Vṛndāvana; *kvacit*—at some point in time; *yayau*—went; *rāmam ṛte*—without Rāma; *rājan*—O king (or He, who is shining, that is, resplendent); *kālindīm*—to the Kālindī (Yamunā); *sakhibhiḥ vṛtaḥ*—who was surrounded by the friends.

rājan! kvacit saḥ bhagavān kṛṣṇaḥ evam vṛndāvana-caraḥ rāmam ṛte sakhibhiḥ vṛtaḥ (saṁ) kālindīm yayau.

Lord Kṛṣṇa sports in Vṛndāvana in this manner, O king. One day, He, surrounded by His friends, went without Rāma to the Kālindī River.

Sanātana Gosvāmī—After mentioning in this way a common pastime in which the *aiśvarya* is concealed, in order to describe one that ends with a manifest *aiśvarya* as a connection with the fun in Tālīvana he begins to talk about the subduing of Kālīya. *Evam* means *pūrvokta-prakāreṇa* (in the manner that was told), which denotes: *go-pālana-bhṛṅgādi-vividhānukaraṇādi-vicitra-pauṇḍra-līlayā*, “as an amazing pastime of *pauṇḍra*, such as imitating bees, etc., in various ways (by returning to the hive at dusk, tasting sweetness,

etc.) while tending cows.”

Saḥ (He) connotes “He who is the sole life force of the people of Vraja.” *Bhagavān* has the sense of “while directly revealing His *aiśvarya*,” therefore: *kṛṣṇaḥ*, He who attracts the hearts of all. Alternatively, *bhagavān* means *sarvajñāḥ* (omniscient), because: *kṛṣṇaḥ*.

Parameśvara (God), who descended in person for the benefit of the whole world and who understood Kāliya’s wickedness, went (*yayau*) to protect the living entities of Vṛndāvana, to subdue him and to show favor to him.

“While wandering in Vṛndāvana” (*vṛndāvana-caraḥ* = *vṛndāvane caran san*). *Kvacit* means *kadācit* (at some point in time), that is: *ṣaṣṭha-varṣa-vayo-’nte grīṣma-kāle* (at the end of the sixth year of age, at the time of the summer season). He was without Rāma (*rāmam rte* = *rāmaṁ vinā*), otherwise something undesirable might happen to the people of Vraja by entering Kāliya’s lake, and so forth. And this will become clear later on.⁵⁴

‘Rāma’ is said with the intent to express that he delights (*ramaṇa*) the people of Vraja. Or He was without Rāma due to suspecting that he would prevent Him from plunging in Kāliya’s lake, which He intended to do.

In point of *rājan* (O king), he addresses Parīkṣit for the sake of the king’s fortitude later on. Or the reason is that he himself was pained by remembering that pastime. Alternatively, *rājan* means *rājamānaḥ san*, “[Kṛṣṇa,] who was shining,” either by the manifestation of the resplendence of all the limbs by wearing few ornaments that were appropriate for the sake of the sport in the water of Kāliya’s lake on that day, or because of bringing to light His fiery energy for the purpose of subduing Kāliya.

“He was surrounded,” that is, encircled (*vṛtaḥ* = *veṣṭitaḥ*) because, in order that everyone sees His beautiful face, so that all can have a full *darśana* of *prema*, everyone arrived near Him on all sides as a rivalry of *prema*, and specifically because of Vrajeśvari’s instructions out of deep affection.

The Yamunā is called Kālindī, by the derivation: *kalīm kali-kāla-doṣaṁ anyonya-kalaham ca dyaty khaṇḍayati iti kalindaḥ tasya*

⁵⁴ Balarāma prevented the cowherds from entering the lake (*Bhāgavatam* 10.16.22).

putrīm, “She is the daughter of Kalinda, who is so called because he terminates, that is, breaks into pieces (*dyati* = *khaṇḍayati*), both the faults of the Age of Kali and quarrels.”⁵⁵ The fact that she too is like this is meant. The drift is: To expel Kālīya, going in her is fitting.

Jīva Gosvāmī—Not making the conclusion of the chapter here is due to Śuka’s mental agitation by recalling the pastime of subduing Kālīya, which was set aside earlier though it was obtained in the sequence, on account of involving sadness. Only on account of his engrossment in this pastime that he remembered, the chapter is going to come to an end after a brief mention of the pastime, though he had begun to talk about it from the start.

Moreover, when the Lord in person was amusing Himself there, the fault related to the Yamunā did not go away. Suspecting the nonsatisfaction of the listeners, the entire pastime will be hinted at with one verse, beginning *vilokya dūṣitām kṛṣṇām* (10.16.1), yet it will be caused to be expanded upon only from an absorption inflamed by the king’s question (10.16.2-3).

Now, he starts exactly in that way, with *evam* and so on. *Evam* denotes: *go-pālana-bhṛṅgādy-anukaraṇokta-prakāreṇa*, “in the manner that was told: an imitation of bees and so on while tending cows.” *Sah* (He) connotes “He who is the sole life force of the people of Vraja.” Concerning *vṛndāvana-caro bhagavān kṛṣṇaḥ*, he remembers a specialty about Him: His heart melts, even though there is godhood. *Kvacit* means *kadācit* (at some point in time), that is: *go-cāraṇārambha-varṣasya nidāghe* (in the summer of the year when tending cows began).⁵⁶ He was without Rāma (*rāmaṁ ṛte* = *rāmaṁ vinā*), otherwise His entering Kālīya’s lake would be prevented by him, given that mother had vehemently forbidden that sort of thing: Mulling in this way, He went there on that day.

“He was surrounded,” that is, encircled (*vṛtaḥ* = *veṣṭitaḥ*), because, in order to see His beautiful face, everyone arrived near

55 The *anusvāra* in *kalīm*, which optionally changes to *n* in Kalinda, is not deleted because it is a name, by the rule: *viśvam-bharādayaḥ saṁjñā-śabdāḥ* (*Hari-nāmāmṛta-vyākaraṇa* 860). The verbal root is *do avakhaṇḍane* (4P) (to break into pieces, destroy).

56 At the end of the narration of the pastime with Kālīya, Śukadeva says the summer appeared thereafter (10.18.2).

Him on all sides as the rivalry of *prema*, and specifically because of Vrajeśvarī's instructions out of deep affection.

Viśvanātha Cakravartī—Having concluded in this manner the pastime of the day of *gopāṣṭamī*, in Kārttika, he talks about a pastime that pertains to some particular day in the summer and that is fit for that year (*tad-varṣīya*). “*rāmam ṛte*” (without Rāma) is because he was made to sit at home on that day by the two mothers in order to bathe, in order to appease his birth constellation.

10.15.48

*atha gāvaś ca gopāś ca nidāghātapa-pīditāḥ |
duṣṭam jalam papus tasyās tṛṣṇārtā viṣa-dūṣitam ||*

atha—afterward; *gāvaḥ*—the cows; *ca*—and; *gopāḥ*—the cow herders; *ca*—and; *nidāgha*—of summer; *ātapa*—by the heat (or sunshine); *pīditāḥ*—afflicted; *duṣṭam*—bad; *jalam*—water; *papuh*—drank; *tasyāḥ*—her (of the river); *tṛṣa-ārtāḥ*—who were pained by thirst; *viṣa-dūṣitam*—contaminated by poison.

*gāvaḥ ca gopāḥ ca atha nidāghātapa-pīditāḥ tṛṣṇārtāḥ (ca santāḥ)
tasyāḥ (kālindiyāḥ) duṣṭam viṣa-dūṣitam jalam papuh.*

Now, oppressed by the summer heat and pained by thirst, the cows and then the cow herders drank her water, which was bad, being contaminated by poison.

Sanātana Gosvāmī—*Atha* (now; afterward; or used to introduce a new topic) means *yānānantaram* (after the trip [to Tālavana]). Thus a deliberation about the quality of the water is repudiated. Or the word *atha* has the sense of *bhinnopakrama* (a new beginning), because of the approach of much pain. By the two words *ca* (and), the predominance of both the cows and the cowherds is made to be perceived since everyone drank together at once; otherwise, by the mishap of those who drank first, the others would not do the same.

Without Kṛṣṇa, why did they drink the water? To that he says: *nidāghātapa-pīditāḥ* (oppressed by the summer heat), and therefore:

tr̥ṣṇārtāḥ (pained by thirst). With *vidūṣitam* (contaminated), he mentions the reason the water was *duṣṭam* (bad).

Jīva Gosvāmī—The prose order is: *gāvaś ca gopāś ca atha papuḥ*, “The cows drank, and the cowherds drank right afterward (*atha* = *anantaram eva*).” Only the cows, which were made to roam elsewhere, being oppressed by the summer heat (*nidāghātapa-pīḍitāḥ* = *nidāghātapa-pīḍitāḥ satyaḥ*), saw the water from the Yamunā’s bank, which is elevated, entered the water by going speedily, simply by ignorance of its defect, on account of being animals, and drank. The cowherds too were oppressed by the summer heat, but they, knowing the defect, which was well-known, of the water, observed the death of those cows and drank with the desire to give up the body. For that reason, “*gopāś ca*” is mentioned afterward. Both those cows and those cow herders had gone in front. Inasmuch as Śrī Kṛṣṇa, who was behind all alone, cannot be abandoned by them, they were only several in number, because those boys were qualified to go to areas all around in order to graze cows, which are innumerable, and because the cows which Kṛṣṇa, who was arriving from the back, was seeing could not possibly have drunk it. The reason the water was bad (*duṣṭam*) is that it was contaminated (*vidūṣitam*).

Viśvanātha Cakravartī—The cows, disregarding Kṛṣṇa who was leisurely coming from behind, were going quickly due to being pained by thirst. *Gopāḥ* denotes some cowherds who pursued them.

10.15.49

viṣāmbhaś tad upaspr̥śya daivopahata-cetaśaḥ |
nipetur vyasavaḥ sarve salilānte kurūdvaha ||

viṣa-ambhaś tad—that water [mixed with] poison; *upaspr̥śya*—after touching close by (or after sipping); *daiva-upahata-cetaśaḥ*—they whose minds were struck by fate; *nipetuḥ*—fell; *vy-asavaḥ*—dead (“they whose life airs have gone”); *sarve*—all; *salila-ante*—at the edge of the water; *kuru-udvaha*—O descendant of Kuru (Parīkṣit).

kurūdvaha! sarve daivopahata-cetaśaḥ tad viṣāmbhaś upaspr̥śya vyasavaḥ (santāḥ) salilānte nipetuḥ.

Having touched that poisoned water, O scion of Kuru, all of them, whose minds were struck by destiny, became lifeless and fell at the edge of the river.

Sanātana Gosvāmī—And all this, their drinking water without Śrī Kṛṣṇa, their being oppressed by the summer heat, and so forth, occurred only by the Lord’s will for the purpose of expelling Kāliya. It will become clear later on. Therefore he says *daivopahata-cetaṣaḥ*, which means: *daivena devasya bhagavataḥ mano-bhāvena, kāliyasya daivena vā, upahataṁ cetaḥ jñānaṁ yeṣāṁ te*, “they whose consciousness was struck by a mental mode of being of God” (*daivena = devasya mano-bhāvena*)—or it was struck by Kāliya’s fate.

Consequently: they sipped the water a little (*upaspr̥śya = kiñcid ācamya*) or else they merely touched it close-by (= *samīpe spr̥ṣtvā eva*). In this way, by the logic of adding to what was said, with the intent to express a particularity of it, there is a repetition: *viṣāmbhaḥ* (poisoned water). Or *viṣāmbhaḥ* is mentioned to signify that this is the only reason they fell unconscious.

“All the cows and cow herders (*sarve = go-gopāḥ ca*) fell just near that water” (*salilānte = salilasya tasya samīpe eva*)—or the word *anta* is used in the sense of *svarūpa* (own nature): They fell right in the water (*salilānte = salile eva*)—given that they fell right then and there by drinking badly poisoned water. They were lifeless (*vyasavaḥ = vyasavaḥ eva*) from the incapability to go elsewhere.

This and all the rest, about to be said, should be inferred as being the amazing doings of the Lord; this will be stated with: *adbhuta-karmaṇā* (10.16.64). And that should be expanded upon only there.

Kurūdvaḥa means: *kuru-kula-nandana* (O darling of the Kuru dynasty). Thus he pacifies the king, who was becoming despondent.

Jīva Gosvāmī—And all this is simply the might of the potency that supervises the upcoming special pastime of the Lord: That is what he says with *daivopahata-cetaṣaḥ*, which means: *devaḥ bhagavān tasya idaṁ daivaṁ lilā-śakti-vaibhavam, tena upahataṁ cetaḥ jñānaṁ yeṣāṁ te*, “Thei awareness was struck by something related to God: the might of the *lilā-śakti*.” That was said: *īśa-ceṣṭitaḥ*, “He

has actions as God” (10.15.19), and it will be said: *kṛṣṇenādbhuta-karmaṇā*, “[Kāliya was addressed] by Kṛṣṇa, whose actions are wonderful” (10.16.64).

Upaspr̥śya means *kiñcid ācamya* (after sipping a little). In point of *viṣāmbhaḥ*, the repetition is due to the desire to express a particularity of the water. “They were as if lifeless” (*vyasavaḥ* = *vyasavaḥ iva*): Only that sort of *daivam* is the cause of this too.

Krama-sandarbha—*Daivam* (fate) means *bhāvi-līlā-śakti-vaibhavam* (the might of the potency of an upcoming pastime).

Viśvanātha Cakravartī—(The commentary is the same as the first paragraph in *Laghu-vaiṣṇava-toṣaṇī*. In addition:) the sense of *vyasavaḥ* (dead; ‘devoid of life force’) is they were seen that way after Yogamāyā covered the life force of those ones, though they are eternal, for the sake of the excellence of the pastime.

Vijayadhvaja Tirtha—*Upaspr̥śya* signifies: *ācamya pītva ca* (after sipping and drinking).

Vira-Rāghava—*Daivopahata-cetasah* portends *mūrccitāḥ* (they fainted). *Vyasavaḥ* means *prāṇa-vyāpāra-rahitāḥ* (devoid of the functions of the life airs) (*asu* = *prāṇa*).

Vallabhācārya—The vocative *kurūdvaha* (scion of Kuru) is for the sake of generating belief.

10.15.50

vīkṣya tān vai tathā-bhūtān kṛṣṇo yogeśvareśvaraḥ |
īkṣayāmṛta-varṣiṇyā sva-nāthān samajivayat ||

vīkṣya—seeing; *tān*—them; *vai*—indeed (or a verse filler); *tathā-bhūtān*—who were like that; *kṛṣṇaḥ*—Kṛṣṇa; *yoga-īśvara-īśvaraḥ*—the controller of the grandmasters of *yoga*; *īkṣayā*—by a glance; *amṛta*—nectar (or immortality); *varṣiṇyā*—that habitually rains; *sva-nāthān*—they whose master is Himself; *samajivayat*—fully brought back to life.

kṛṣṇaḥ yogeśvareśvaraḥ tān tathā-bhūtān vīkṣya īkṣayā amṛta-varṣiṇyā (tān) sva-nāthān samajīvyat.

Seeing them, who were like that, Kṛṣṇa, the controller of the grandmasters of yoga, fully brought them, whose master is Himself, back to life by a glance that rains nectar.

Sanātana Gosvāmī—“Seeing all of them (*tān* = *tān sarvān*), who had attained that kind of condition (*tathā-bhūtān* = *tāḍṛg-avasthā-gatān*)...” Not mentioning it clearly is because of the inappropriateness of again excessively implying inauspiciousness; or the reason is an increase of profuse affection. *Vai* means *eva*: *vīkṣya eva* (only after seeing). Thus he makes one understand that there was no delay, because: *sva-nāthān*, which means *ananya-gatīn* (they have no other recourse), consequently: *īkṣayāmṛta-varṣiṇyā*, “[He enlivened them] with a glance—a glance of the topmost affection—that rains bliss (or immortality),” due to the effectuation of bringing them back to life merely by desiring so.

“He fully brought them back to life,” that is, He did so simultaneously by dispelling languor, affliction, and so forth, in other words He made them healthy (*samajīvyat* = *samyag ajīvyat* = *sva-sthān akarot*) (*samyak* = *glāni-śokādi-nirāśena yugapat*), because: *kṛṣṇaḥ*, He is the foremost friend of the people of Vraja. Or the sense is He is disheartened by perceiving another’s difficult situation. But this is not so amazing: That is what he says: He is the controller of the grandmasters of yoga (*yogeśvareśvaraḥ* = *yogeśvarāṇām īśvaraḥ*), since even the grandmasters of yoga have various powers only by a whiff of a fraction of His potency. Or the sense of *yogeśvareśvaraḥ* is: *yogeśvarān api paripālayati*, “He fully supports the grandmasters of yoga too,” so what need be said of supporting those residents of Vraja!

Jīva Gosvāmī—*Vai* means *eva*, as connected with *īkṣayā* (only by a glance). Thus Śuka makes one understand the absence of a delay, because: *sva-nāthān*, which means *ananya-gatīn* (they have no other recourse), consequently: *amṛta-varṣiṇyā*, which means: *prākṛtānāṁ prākṛtam amṛtam iva teṣāṁ tadiyānām ekaṁ jīvana-*

hetum kārṇyaṁ varṣitum śilam yasyāḥ, “[by a glance,] whose nature is to rain compassion, which is like the material nectar of the materialists, meaning it is the sole reason they, who are His, are living.” Or *amṛta-varṣiṇyā* denotes: *amṛtaṁ tādṛśaṁ kārṇyāśru-jalam tad-varṣiṇyā*, “[by a glance,] which rains nectar, that is, the water, which resembles that, of tears of compassion.” For instance, it is said in the second canto:

*yad vai vraje vraja-paśūn viṣa-toya-pītān
pālāms tv ajīṇyad anugraha-drṣṭi-vṛṣṭyā |*

“In Vraja, by the rain of a glance of mercy, He brought back to life both the cows of Vraja and the herders that had drunk poisoned water.” (2.7.28)

“He fully brought them back to life,” that is, He did so simultaneously by dispelling languor, affliction, and so forth, in other words He made them healthy (*samajīṇayat* = *samyag ajīṇayat* = *sva-sthān akarot*) (*samyak* = *glāni-śokādi-nirāśena yugapat*). That sort of power is not artificial, rather it is part of His nature; That is what he says with *yogeśvareśvaraḥ*. This means even the *yogeśvaras* have powers only by a special meditational worship of Him.

10.15.51

*te sampratīta-smṛtayaḥ samutthāya jalāntikāt |
āsan suvismītāḥ sarve vīkṣamāṇāḥ parasparam ||*

te—they (the cowherd boys); *sampratīta-smṛtayaḥ*—whose memory fully came back; *samutthāya*—after getting up; *jala-antikāt*—from near the water; *āsan*—they became; *su-vismītāḥ*—nicely surprised; *sarve*—all; *vīkṣamāṇāḥ*—while looking; *parasparam*—at one another.

Viśvanātha Cakravartī—

te jalāntikāt samutthāya suvismītāḥ parasparam vīkṣamāṇāḥ sarve sampratīta-smṛtayaḥ āsan.

Baladeva Vidyābhūṣaṇa—

te sarve jalāntikāt samutthāya (susthāḥ) parasparam vikṣamāṇāḥ sampratīta-smṛtayaḥ (santaḥ) su-vismitāḥ āsan.

Having recovered their memory at once, all of them rose from the brink of the water and became very amazed while looking at one another.

Śrīdhara Svāmī—The compound *sampratīta-smṛtayaḥ* means: *samprati sadyaḥ eva itā prāptā smṛtiḥ yaiḥ te*, “they by whom memory was obtained (*ita = itā = prāptā*) at this moment, that is, at once (*samprati = sadyaḥ eva*).” Alternatively: *samyak-pratīta smṛtiḥ yaiḥ te*, “they by whom memory is fully recovered.”

Sanātana Gosvāmī—‘*Suvismitāḥ*’ is said because everyone got up together at once, as if from deep sleep. “While looking at one another” (*parasparam vikṣamāṇāḥ*), by the nature of utter astonishment.

Jīva Gosvāmī—(The commentary is the same.)

Viśvanātha Cakravartī—“They were nicely amazed after getting up from the edge of the water” (*te jalāntikāt samutthāya suvismitāḥ*): “We were just dead. How did we become alive again? Was a potent herb used, or perhaps a mantra that eliminates poison?” Regarding *parasparam* (one another): “Hey pal, do you know the mystery behind this?” When someone, at time when a huge doubt was being accentuated in this way from every question, said: “Companions, the cause of this is known only to me, really. It’s completely understood by remembering Gargācārya’s statement: *anena sarva-durgāṇi yūyam aṅjas tariṣyatha*, “Because of Him, all of you will easily overcome all difficulties” (10.8.16), everyone became (*sarve āsan*) *sampratīta-smṛtayaḥ*, “they by whom memory of Him is known in a proper way, meaning it made the scope of awareness.” (= *samyak-prakāreṇa pratīta pratīti-viśayī-kṛtā smṛtiḥ tadyā yaiḥ tathā-bhūtāḥ*)

Bhaktisiddhānta Sarasvatī—*Sampratīta-smṛtayaḥ* signifies: *labdha-jñānāḥ santaḥ* (being they by whom consciousness is regained).

Vallabhācārya—*Te* denotes *te eva* (those same ones), that is, *ete jīvāḥ* (these living entities). *Sampratīta-smṛtayaḥ* means: *saṁyak-pratīta smṛtiḥ yeṣām* (they whose memory fully came back), which means an investigative cogitation has just been set in motion.

Vira-Rāghava—*Te* denotes the cows and the cow herders. It is an *eka-śeṣa* compound, by the rule: *pumān striyā*, “a masculine word mentioned with a feminine one [remains, and a dual case ending is applied]” (*Aṣṭādhyāyī* 1.2.67). The analysis is: *tās ca te ca* (those females and those males), which means: *gāvo gopās ca* (the cows and the cow herders).

Siddhānta-pradīpa—*Te* denotes the cows and the cow herders. It is an *eka-śeṣa* compound, by the rule: *pumān striyā* (*Aṣṭādhyāyī* 1.2.67).⁵⁷

10.15.52

anvamamsata tad rājan govindānugraheṣitam |
pītvā viṣaṁ paretasya punar utthānam ātmanaḥ ||

anvamamsata—they continuously thought (or *anu*—afterward; *amamsata*—they thought); *tat*—it; (or the well-known [glance]); *rājan*—O king; *govinda-anugraha-ikṣitam*—Govinda’s glance of mercy; *pītvā*—after drinking; *viṣaṁ*—poison; *paretasya*—who were deceased; *punaḥ*—again; *utthānam*—the rising; *ātmanaḥ*—of ourselves (or of themselves).

Viśvanātha Cakravartī—

rājan! (*te*) *anu govindānugraheṣitam* (*eva kāraṇam*) *amamsata*, (*yasmāt*) *viṣaṁ pītvā paretasya ātmanaḥ punar utthānam* (*abhavat*).

⁵⁷ Usually, however, such an *eka-śeṣa* is made when both things belong to the same category. Jīva Gosvāmī’s corresponding *sūtra* is: *lakṣmyā sahoktau puruṣottamasya tan-mātraṁ ced viśeṣaḥ*, “Compounding is done in the case of a masculine word that is mentioned along with a feminine word [in a *dvandva* compound, and only the masculine word remains,] if the particularity is merely that (the gender)” (*Hari-nāmāmṛta-vyākaraṇa* 998). This is corroborated in *Siddhānta-kaumudī* (933).

O king, afterward they thought: “It was Govinda’s glance of mercy. We, deceased because of drinking poison, got up again.”

Sanātana Gosvāmī—“The sense is “We got up again because of His glance.” Or, there is a figurative superimposition of nondifference (between cause and effect) with the desire to express the state of being the sole cause of it: *ikṣitam eva utthānam anvamaṁsata*, “They thought (*anvamaṁsata* = *amanyata*): the glance (*ikṣitam* = *ikṣaṇam*) was our rise.”

The gist of the vocative *rājan* is: “Because persons like you, who are topmost devotees of the Lord, do not conceive of a reason for their own auspiciousness other than the Lord’s favor, just like Śrī Yudhiṣṭhira and others did not conceive of a reason for your breathing other than the Lord’s grace.”

Jīva Gosvāmī—“They inferred (*anvamaṁsata* = *anumitavantaḥ*) the merciful glance of Govinda, the king of Gokula.” Alternatively: *viṣaṁ pītvā paretasya api ātmanaḥ punar utthānam* (Though deceased after drinking poison, we got up again). This too occurred after they recalled their liberation from Aghāsura. The gist of the vocative *rājan* is: “This applies to persons like you.”

Krama-sandarbhā—“They continuously thought (*anvamaṁsata*): “Getting up again (*punar utthānam*) was caused by Govinda’s glance of mercy (*govindānugraheṣitam* = *tad-dhetukam*).”

Viśvanātha Cakravartī—“Afterward (*anu* = *anantaram*), they thought (*amaṁsata*), unanimously: “The merciful glance of Govinda, who was entered by Śrī Nārāyaṇa, the cherished deity of the king of Vraja, is the cause, because...”” *pītvā viṣaṁ* and so on.

Baladeva Vidyābhūṣaṇa—*Paretasya* means *mūrcchita-prānasya* (whose life force had fainted).



Chapter Sixteen

Kṛṣṇa Subdues Kālīya and is Praised by Kālīya's Wives

10.16.1

śrī-śuka uvāca

*vilokya dūṣitām kṛṣṇām kṛṣṇaḥ kṛṣṇāhinā vibhuḥ |
tasyā viśuddhim anvicchan sarpam tam udavāsayat ||*

śrī-śukaḥ uvāca—Śrī Śuka said; *vilokya*—seeing (perceiving); *dūṣitām*—contaminated; *kṛṣṇām*—Yamunā (‘dark’, or ‘dark blue’); *kṛṣṇaḥ*—Kṛṣṇa; *kṛṣṇa-ahinā*—by a black snake; *vibhuḥ*—omnipresent; *tasyāḥ viśuddhim anvicchan*—desiring her purification; *sarpam tam*—that serpent; *udavāsayat*—banished.

kṛṣṇaḥ vibhuḥ kṛṣṇām kṛṣṇāhinā dūṣitām vilokya tasyāḥ viśuddhim anvicchan tam sarpam (tataḥ) udavāsayat.

Śrī Śuka said: Perceiving that Kṛṣṇa was contaminated by a black snake and desiring to purify her, Kṛṣṇa, who is omnipresent, banished that serpent.

Śrīdhara Svāmī—

*śoḍaśe kāliasyokto nigrāho yamunā-hrade |
tat-patnībhiḥ stutenātha kṛṣṇenānugrahaḥ kṛtaḥ ||
hatvā rāsabha-daiteyān jagdhvā tāla-phalāny alam |
prīto ’nṛtyat phaṇā-raṅge kāliasya kalā-nidhiḥ ||*

“In the sixteenth chapter, the coercion of Kāliya in a lake of the Yamunā is told. Kṛṣṇa was praised by his wives. Afterward He did him a favor. Being pleased after killing the donkey demons and sufficiently eating *tāla* fruits, the Kṛṣṇa moon danced on the stage of Kāliya’s hoods.”

10.16.1

Udavāsayan means *niḥsāritavān* (He expelled).

Sanātana Gosvāmī—She is Kṛṣṇā in terms of name and color, therefore she is a *sakhī*. Since she was badly contaminated by poison, a necessary countermeasure is meant to be expressed. In point of *kṛṣṇāhinā* (by a black snake): Having a potent poison is mentioned thus.

The meaning of ‘Kṛṣṇa’ is: “the Lord, who has descended in person for the sake of the benefit of the world,” because of benefiting her, by purifying the water; Vraja, by bringing about drinking water as a result; the worlds, also by rescuing a great holy place, etc.; and Kāliya as well, by subduing him in that way—all this will become clear later on—because: *vibhuḥ*, which portends: *ekayā api riyayā anekārtham kartum samarthah*, “With one action, He can accomplish many purposes.” Therefore even an effort to make him, a snake (*sarpam*)—by the derivation: *sarpati iti sarpaḥ tam*, “It slithers, thus it is a snake”—go away is repudiated.

Jiva Gosvāmī—(The first paragraph is the same. In addition:) Everyone, not only the Yamunā, was benefited, because: *kṛṣṇah*, which means: *karṣati duḥkhāni* (He pulls, i.e. takes away, miseries): All of Vraja was benefited, by bringing about drinking water; the worlds were benefited, by rescuing a great holy place, etc.; and Kāliya too was benefited, by subduing him. With *vibhuḥ*, he says: Even His *aiśvarya*, though He is engrossed in the *rasa* of *bālya-līlā*, was caused to arise by its own opportunity as before.

Viśvanātha Cakravartī—

nyagrhnāt kālīyaṁ kṛṣṇo darśayan svam ayād vrajam | ⁵⁸
stuto ’hibhiḥ prasannas tām śoḍaśe nirasārayat ||

58 *svam ayād vrajam* (Kṛṣṇa-Śaṅkara Śāstrī’s edition); *svam apād-vrajam* (Purī Dāsa’s and Rāma-Nārāyaṇa Dāsa’s editions)

“In the sixteenth chapter, Kṛṣṇa subdues Kālīya. Showing Himself, He went to the multitude [of hoods]. He was praised by the serpents. Once content, He banished them.”

10.16.1

Kṛṣṇā is Yamunā. “He expelled him from there (*udavāsayat* = *tasmān niḥsāritavān*).”

Baladeva Vidyābhūṣaṇa—

*om namaḥ kālīya-mardanāya kṛṣṇāya
śoḍaśe kālīyaṁ kṛṣṇo nyagrhnāt tad-vadhas tataḥ |
anugrhya tam utsārya yamunām nirviṣāṁ vyadhāt ||*

“In the sixteenth chapter, Kṛṣṇa subdued Kālīya. After that, He favored him, made him go away, and made the Yamunā poisonless.”

10.16.2

rājovāca

*katham antar-jale ’gādhe nyagrhnād bhagavān ahim |
sa vai bahu-yugāvāsaṁ yathāsīd viprakathyatām ||*

rājā uvāca—the king said; *katham*—how; *antaḥ-jale*—within the water; *agādhe*—deep; *nyagrhnāt*—coerced; *bhagavān*—the Lord; *ahim*—the serpent; *saḥ*—he; *vai*—(a verse filler); *bahu-yugā-āvāsam*—who had a residence for many yugas; *yathā*—in which way; *āsīt*—was; *viprakathyatām*—it should be told eminently in detail (or *vipra*—O Brāhmaṇa; *kathyatām*—it should be told).

rājā uvāca—*bhagavān antar-jale agādhe bahu-yugāvāsam ahim katham nyagrhnāt? saḥ (ahiḥ) yathā (tatra) āsīt, (tad etat) viprakathyatām.*

The king said: “How did the Lord subdue the serpent, who had a dwelling place within the deep waters for many yugas? Kindly narrate, eminently and in detail, the manner in which he abode there.

Śrīdhara Svāmī—The compound *bahu-yugāvāsam* modifies *ahim*

and means: *bahūni yugāny āvasaḥ yasya tam*, “[the snake,] who had a residence for many yugas.” “The manner in which (*yathā* = *yena prakāreṇa*) he, a snake—meaning although he moves on land (*sa vai* = *ahir ajala-carō 'pi*)—was within that water (*antar-jale* = *tasmin antar-jale*) should be told (*kathyatām* = *iti kathyatām*).”

Or: *bahūni yugāny āvasaḥ yathā bhavati tathā yena prakāreṇa saḥ vai tatra āsīd iti kathyatām*, “The manner in which he was there in such a way that there was a residence for many yugas should be told.”

Sanātana Gosvāmī—*Vai* means *ca*. *Sa vai* means *sa ca* (and he). The king says “*bahu-yugāvāsam*” (staying for many yugas) because Śuka stated: *dūṣitām* (the water was bad). *Bhagavān* signifies *mādrśām prabhuḥ* (the master of persons like me): it is uttered out of rapture. Or it is said out of uneasiness due to suspecting the trouble in subduing the wicked snake within the deep waters. Therefore: “It should be told eminently and in detail” (*viprakathyatām* = *viśeṣeṇa prakarṣeṇa ca kathyatām*). Or *viprakathyatām* is two words: *vipra kathyatām*, where *vipra* is a vocative (O Brāhmaṇa), by the derivation: *viśeṣataḥ prāti sarva-manoratham pūrayati iti viprah*, “He fills in a special way, in other words he fulfills all inner desires, and so he is a Vipra.”⁵⁹ The gist is: “In narrating that, he completely fulfills the desire of persons like me.”

Jiva Gosvāmī—*Bhagavān* signifies: *sarveṇa api prakāreṇa kartuṁ samarthah*, “He is able to do by any method.” Still: “How (*katham* = *kena prakāreṇa*) [did He subdue the snake within the waters]?”

Vai has the sense of *ca*.⁶⁰ *Sa vai* means *sa ca* (and he). “*bahu-yugāvāsam*” is mentioned because it was well-known. It is adverb: *bahūni yugāni āvasaḥ yatra tādrśam yathā syāt tathā* (in such a way

59 The verbal root is *prā pūraṇe* (2P) (to fill).

60 That is not substantiated in Sanskrit dictionaries. For instance, *Medinī-kośa* states: *vai syāt sambodhane pāda-pūraṇe 'nunaye 'pi ca*, “*Vai* is used in the senses of *sambodhana* (vocative), *pāda-pūraṇam* (filling the line of a verse), and *anunaya* (entreaty).” *Vai* also means certainly: *syur evam tu punar vai vety avadhāraṇa-vācakāḥ*, “The words *evam*, *tu*, *punar*, *vai*, and *vā* are expressive of ascertainment” (*Amara-kośa* 3.4.15). Hemacandra gives *vai* the sense of *hetu* (cause, reason) (*Hema-kośa, pariśiṣṭaḥ kāṇḍaḥ* 20).

that there was a dwelling place for many yugas). The prose order is: *bahu-yugāvāsaṁ yathā āsīt tathā kathyatām*. *Vipra* is a vocative: *parama-vidyā-pravīṇa* (O you who are well versed in the topmost knowledge). For example, this is in *Yājñavalkya*:

*janmanā brāhmaṇo jñeyah saṁskārair dvija ucyate |
vidyayā yāti vipratvaṁ tribhiḥ śrotriya-lakṣaṇam ||*

“A Brāhmaṇa is known by birth. By rites, he is said to be twice-born. By knowledge, he attains the status of Vipra. The definition of one who is learned in the Vedas is by these three.” (*Yājñavalkya-smṛti*)

Viśvanātha Cakravartī—“He was [within the waters] in such a way that there was a residence pervading many yugas (*bahu-yugāvāsam* = *bahūni yugāni vyāpya āvāsaḥ yatra tad yathā syāt tathā*). It should be told eminently and in detail (*viprakathyatām* = *viśeṣataḥ prakarṣeṇa kathyatām*).”

Baladeva Vidyābhūṣaṇa—*Sa vai* means *sa ca*. *Vipra* is a vocative: *vidyātinipuṇa* (O chief expert in knowledge).

Vallabhācārya—That was not impossible, because He is *bhagavān*.

10.16.3

*brahman bhagavatas tasya bhūmnaḥ svacchanda-vartinaḥ |
gopālodāra-caritaṁ kaś tṛpyetāmṛtaṁ juṣaṇ ||*

brahman—O Brāhmaṇa; *bhagavataḥ*—who is the Lord; *tasya*—of Him; *bhūmnaḥ*—who is Bhūmān (“the state of being much,” i.e. infinite, nondelimited); *sva-chanda-vartinaḥ*—who remains by His will; *gopāla-udāra-caritaṁ*—the illustrious deeds as a cowherd; *kaḥ*—who?; *tṛpyeta*—can become satiated; *amṛtaṁ*—which is nectar; *juṣaṇ*—who is serving (experiencing).

brahman! kaḥ (janaḥ) bhagavataḥ tasya bhūmnaḥ svacchanda-vartinaḥ gopālodāra-caritaṁ amṛtaṁ juṣaṇ tṛpyeta? (iti).

“Brāhmaṇa, who at all can be satiated while experiencing the nectar

that is the illustrious deeds of His as a cowherd? He, the Lord, Bhūman, acts according to His will.”

Śrīdhara Svāmī—“The illustrious conduct (*caritam* = *ācaritam*) as a cowherd, which is nectar.” Therefore it should be told.

Sanātana Gosvāmī—Śukadeva might reply: “Narrating the details of it gives profound unhappiness, so I’ll describe it concisely.” The king responds to that here. Kṛṣṇa’s deed as a cowherd is the herding of cows, therefore: *udāra*, meaning it is more eminent than anything, or it gives joy (*gopālodāra-caritam* = *go-pālana-rūpaṁ sarvotkṛṣṭaṁ sukha-pradaṁ vā caritam*). He does this deed although He is the Lord, that is, although He has all types of *aiśvarya*, and so He is completely fulfilled (*bhūmnaḥ* = *paripūrṇasya*) and does whatever He wants to do, that is, He is completely independent (*svacchanda-vartinaḥ* = *parama-svatantrasya*). The gist is: The deeds, which are nectar, meaning they dispel a great sorrow that is comparable to dying, are a potent herbal medicine.

Or, there are three adjectives, *bhagavataḥ*, *bhūmnaḥ*, and *svacchanda-vartinaḥ*—in relation to the state of being one whose deeds as a herder of cows are illustrious— as the reasons for the deed. In that regard, *bhagavataḥ* is from the manifestation, simply because of that, of a particularity as the Lord; therefore: *bhūmnaḥ*, which means: *aparicchinna-māhātmyasya* (whose glory is not delimited), because: *svacchanda-vartinaḥ*, which signifies: *svānām chandena icchayā vartitum śīlasya* (whose nature is to abide by the desire (*chanda* = *icchā*) of His own; or whose habit is to abide in accordance with the wishes of His own folks).

Or, with the three adjectives he says: “By looking at the truth, the fact that He has trouble is tolerable.” In that regard, with the first two, the condition about to be described is repudiated, and with *svacchanda-vartinaḥ*, which means *ātmecchayā vartinaḥ* (He abides by His desire), He, who is very jovial, only has joviality, as a pastime, but He has no uneasiness. Or, *svacchanda-vartinaḥ* means *bhaktecchānuvartinaḥ* (He acts in conformity with His devotees’ wishes); hence He is always happy everywhere.

There is another interpretation. In point of *amṛtam* (nectar),

the fact that He, although that deed of His is permeated by a great lack of comfort, is imbued with *paramānanda* that is like the nature of a special *prema* is intended to be described. And this has been expounded in the *uttara-khaṇḍa* of *Śrī Bhāgavatāmṛta*.

Go-pāla is a vocative (O protector of my senses); or it means: *vāk-pate* (O master of speech). Optionally, the sense is: “O Śrī Kṛṣṇa!”, by looking at the nondifference between guru and the Lord. The rest is the same. Therefore the drift is: “I am unable to give up the nectar. What should I do? Thus it should be told.”

The vocative *brahman* connotes *veda-maya* (O you who are one with the Vedas). The substance is: “Just as a troublesome dedication on the topic of the Vedas is not given up, so this too should not be relinquished. This is already known to you.”

Jiva Gosvāmī—Although it was concisely told, due to suspecting sorrow regarding a detail of it, by the king of sages, still it is asked in that way, perhaps out of ignorance about it, only from an inner longing for His pastimes in general: he illustrates that with just one sentence, this verse. “Who can be satiated (*kas tṛpyeta* = *kas tṛpyet*) while serving (*juṣan* = *juṣamāṇaḥ*) the deeds—which are in conformity with the subcaste of cowherds and are greater than all; or they give the highest bliss (*gopālodāra-caritam* = *gopāla-jāty-anurūpam udāraṁ caritam*) (*udāraṁ* = *sarvataḥ api mahat paramānanda-dātr vā*)—of Bhagavān, the one endowed with the a set of six things beginning from *aiśvarya*, who is Bhūmān, meaning He surpasses all in every way, and on top of that He has the habit of manifesting pastimes at will (*svacchanda-vartinaḥ* = *svaira-līlā-prakāśinaḥ*).” The reason for the nonsatiation is *amṛtam*, which means *amṛtam iva* (the deeds are “like nectar”).

Viśvanātha Cakravartī—*Gopālodāra-caritam* denotes: *gavāṁ śleṣeṇa sarva-bhakta-śrotrāṇḍriyāṇāṁ ca pālanena udāraṁ sukha-dātr caritam*, “the deeds, which give joy (*udāra* = *sukha-dātr*), as a herder of cows—as a pun: as the protector of the senses of all the devotees.”

Anvītārtha-prakāśikā—The verb *tṛpyeta* and the participle *juṣan* are poetic license.

10.16.4

śrī-śuka uvāca

*kāḷindyām kāliyasyāsīd hradāḥ kaścīd viṣāgninā |
śrāpyamāṇa-payā yasmin patanty upari-gāḥ khagāḥ ||*

śrī-śukaḥ uvāca—Śrī Śuka said; *kāḷindyām*—in the Kālindī River; *kāliyasya*—of Kāliya; *āsīt hradāḥ kaścīd*—there was some lake; *viṣa-agninā*—by the fire of the poison; *śrāpyamāṇa-payāḥ*—whose water; *yasmin*—in which [lake]; *patanti*—would fall; *upari-gāḥ*—going above; *khagāḥ*—the birds.

śrī-śukaḥ uvāca—*kāḷindyām kaścīd hradāḥ kāliyasya viṣāgninā śrāpyamāṇa-payāḥ āsīt. (tasya hradasya) upari-gāḥ khagāḥ yasmin (hrade) patanti.*

Śrī Śuka said: In the Kālindī, there was some lake whose water was being boiled by the fire of Kāliya’s poison. The birds going above the lake would fall in it.

Śrīdhara Svāmī—The water of the lake was being boiled (*śrāpyamāṇa-payāḥ* = *pacyamānaṁ payaḥ yasya saḥ*). For this reason the birds that were going above (*upari-gāḥ* = *upari gacchantāḥ*) would fall in it (*yasmin patanti*).

Sanātana Gosvāmī—“*kāḷindyām hradāḥ*” (lake in the Yamunā) is said because of the obtainment of the oneness of it, which was in an area south of the river. However, it is inferred that her flow was to the north, otherwise there would have been a pervasion, by that contaminated water, of Mathurā, the land inhabited by the Yādava community, etc.⁶¹

61 Still, verse 10.16.1 says the river Yamunā was contaminated. In addition, the *Hari-varṇa* states: *krodhena jvalatas tasya jalam śṛtam ivābhavat, pratisrotās ca bhīṭva jagāma yamunā nadī*, “The water became as if boiled by the anger of him who was blazing. The Yamunā River was going as if she were flowing upstream, as if she were afraid” (*Hari-varṇa* 2.12.8). Similarly, the *Viṣṇu Purāṇa* states that the lake was in the Yamunā: *tasyām [...] hradam* (*Viṣṇu Purāṇa* 5.7.3).

Kaścid (“some” lake) means either *ekaḥ* (one) or *anirvacanīyaḥ* (an indescribable). With *viṣāgninā* and the rest he demonstrates that state of being indescribable. “The birds going high above...” (*upari-gāḥ* = *ūrdhve gacchantāḥ*); in addition, this is meant: *dūra-gāḥ* (birds that were far away).

Jīva Gosvāmī—(Additions are underlined.) “*kāḷindyām hradāḥ*” is said because it, which was in an area south of the river, was produced when the river overflowed at the climax of the rainy season. However, it is inferred that her flow was separate, to the north, for otherwise there would have been a pervasion, by that contaminated water, of Śrī Madhu Purī, the land inhabited by the Yādava community, and so forth. That very lake “was being boiled by the fire of Kāliya’s poison (*kāliyasya viṣāgninā śrāpyamāṇa-payā āsīt*).” “The birds that were going high above...” (*upari-gāḥ* = *ūrdhvaṁ gacchantāḥ*); in addition to that, the state of going far from it is meant.

Viśvanātha Cakravartī—Concerning *kāḷindyām hradāḥ* (a lake in the Yamunā): In a statement from *Hari-vaṁśa*, the lake was in an area, the length of one *yojana*, south of the river and was untouched by her flow, otherwise she, whose main current would have come in contact with that poison, would have become unusable by the people located in the land of Mathurā, etc.

The water of the lake was being boiled (*śrāpyamāṇa-payāḥ* = *pacyamāṇaṁ payāḥ yasya saḥ*).

Anvitārtha-prakāśikā—*Patanti* (they fall) signifies *patanti sma* (they fell).

10.16.5

vipruṣmatā viṣodormi-mārutenābhimarsītāḥ |
mriyante tīra-gā yasya prāṇinaḥ sthira-jaṅgamāḥ ||

vipruṣ-matā—which had water droplets; *viṣa-uda-ūrmi*—[that had touched] the waves of water [mixed with] poison; *mārutena*—by a breeze; *abhimarsītāḥ*—contacted (touched); *mriyante*—would die; *tīra-gāḥ*—that went to the shore; *yasya*—of which [lake]; *prāṇinaḥ*—breathing entities; *sthira-jaṅgamāḥ*—stationary and mobile.

*vipruṣmatā viṣodormi-mārutena abhimarśitāḥ prāṇinaḥ sthira-
jaṅgamāḥ yasya (hradasya) tīra-gāḥ mriyante.*

Having come in contact with the breeze, which had passed over the poisonous waves and was carrying water droplets, living entities that had gone to the shore and immobile beings situated there died.

Śrīdhara Svāmī—Moreover, “those who went to its shore (*yasya tīra-gāḥ*) would die, being touched by the wind, which touched the waves of poisonous water (*viṣodormi-mārutena abhimarśitāḥ* = *viṣoda-taraṅga-sparśi-mārutena sprṣtāḥ*) and had water droplets (*vipruṣmatā* = *ambu-kaṇa-yuktena*).” The words *sa hrada āsīt* (there was a lake) need to be added [as the correlative of the *yasya* clause].

Sanātana Gosvāmī—Regarding *vipruṣmatā* (by the wind, which had water droplets): The water of the lake was being boiled because its foam was always quickly going upward with water drops. Thus it is said that the breeze burned intensely. There is another detail in *Śrī Hari-varṇa*:

*dīrghaṁ yojana-vistāraṁ dustaraṁ tridaśair api |
gambhīraṁ akṣobhya-jalaṁ niṣkampam iva sāgaram ||42||
duḥkhopasarpaṁ tīreṣu sa-sarpair vipulair bilaiḥ |
viśāraṇi-bhavaśyāgner dhūmena pariveṣṭitam ||44||
tṛṇeṣv api patatsv apsu jvalantam iva tejasā ||46||
samantād yojanaṁ sāgram tīreṣv api durāsadam ||47||⁶²*

“[Kṛṣṇa saw a lake.] It was long: its expanse was eight miles. It was hard even for the gods to cross. It was deep, and its waters could not be agitated. It was untremulous like an ocean. Approaching it was troublesome on account of large holes, containing snakes, on the shores. It was surrounded by the smoke of a fire arisen from wood that was the form of poison. When blades of grass fell on the water, it was blazing as if with effulgence. For eight miles all around, the area

62 Rāma Teja’s edition of *Hari-varṇa* reads: *devair api durāsadam* instead (*Śrī-hari-varṇa-purāṇam*, Caukhambā, Delhi, 2006).

was hard to reach, even on the shores.” (*Hari-varṇa* 2.11.42,44,46-47)

Jīva Gosvāmī—(Additions are underlined.) There are more details in *Śrī Hari-varṇa*: *dirgham yojana-vistāram...* (see above). Thus, Kāliya lived in an underground cave; or he lived in the waters, by using the knowledge of *jala-stambha* (the magical art of making solids out of water).

Krama-sandarbha—By looking at *Śrī Hari-varṇa*, *duḥkhopasarpari tīreṣu sa-sarpair vipulaiḥ* (see above), his hamlet was only within the water, by the knowledge of *jala-stambha*, and in hollows too.

Viśvanātha Cakravartī—“Touched by the wind, which touched the waves of poisonous water (*viṣodormi-mārutena abhimarṣitāḥ* = *viṣodaka-taraṅga-sparśi-mārutena sprṣtāḥ*) and was endowed with water drops (*vipruṣmatā* = *ambu-kaṇa-yuktena*)...”

Baladeva Vidyābhūṣaṇa—“Being touched (*abhimrṣtāḥ* = *sprṣtāḥ santāḥ*) by a breeze that had water droplets of it (*vipruṣmatā* = *tad-ambu-kaṇa-yuktena*)...”

Anvitārtha-prakāśikā—“...by a breeze endowed with droplets of that lake (*vipruṣmatā* = *yasya vipruṣmatā*).” *Mriyante* (they die) signifies *mriyante sma* (they died).

10.16.6

*taṁ caṇḍa-vega-viṣa-vīryam avekṣya tena
duṣṭāṁ nadīm ca khala-saṁyamanāvātāraḥ |
kṛṣṇaḥ kadambam adhiruḥya tato 'titiṅgam
āsphoṭya gāḍha-raśano nyapatad viṣode ||
(vasanta-tilakā)*

taṁ—him; *caṇḍa*—was tremendous; *vega*—whose vehemence; *viṣa*—was poison; *vīryam*—whose power; *avekṣya*—perceiving; *tena*—because of him; *duṣṭāṁ*—contaminated; *nadīm*—the river; *ca*—and; *khala-saṁyamana-avatāraḥ*—the descent of whom is for restraining scoundrels; *kṛṣṇaḥ*—Kṛṣṇa; *kadambam*—a *kadamba*

tree; *adhiruhya*—after climbing; *tataḥ*—from it; *atituṅgam*—very high; *āspṛoṭya*—after slapping His arms; *gāḍha-raśanaḥ*—by whom the girdle is firmly [bound]; *nyapatat*—fell down (jumped); *viṣa-ude*—in the water [mixed with] poison.

kṛṣṇaḥ khala-saṁyamanāvatāraḥ tam (kāliyaṁ) caṇḍa-vega-viṣa-vīryam avekṣya tena (kāliyena) duṣṭāṁ nadīm ca (avekṣya) gāḍha-raśanaḥ (san) kadambam atituṅgam adhiruhya āspṛoṭya (ca) tataḥ (kadambād) viṣode nyapatat.

Perceiving him, whose power was a poison of tremendous vehemence, and noticing that the river was contaminated because of him, Kṛṣṇa, who descended to restrain miscreants, tightened His girdle, climbed a very tall kadamba tree, slapped His arms, and jumped from it into the poisonous water.

Śrīdhara Svāmī—“Perceiving him, Kāliya (*tam* = *kāliyaṁ*), whose power was poison, the force of which was tremendous... (*caṇḍa-vega-viṣa-vīryam* = *caṇḍaḥ vegāḥ yasya tad viṣam eva vīryaṁ yasya tam*).” Regarding *kadambam*, on account of the upcoming good fortune of the touch of Śrī Kṛṣṇa’s feet, that tree, which was on the shore, did not dry up, due to being visited by Garuḍa, who had stolen nectar. It is mentioned in another Purāṇa.

“Kṛṣṇa, by whom the girdle, the garment that tightens the waist, was firmly tightened (*gāḍha-raśanaḥ* = *gāḍhaṁ dr̥ḍhaṁ baddhā raśanā kaṭi-bandhana-vastraṁ yena saḥ*), jumped into the water after striking the arms with the hand palms (*āspṛoṭya* = *bāhuṁ karatalena āhatya*).”

Sanātana Gosvāmī—The poison had *vega*, meaning either *tejas* (fiery potency) or *java* (speed); *caṇḍa* (fierce) is said because it could not be counteracted. The gist: Kāliya had to be expelled from the lake. The river was contaminated because of him (*tena* = *kāliyena hetunā*).

Adhiruhya portends: *tac-chikaram āruhya* (after climbing to the top of it). For instance, in the same scripture: *ārohaḥ capalāḥ kṛṣṇaḥ kadamba-śikharaṁ mudā*, “Restless Kṛṣṇa joyfully climbed to the

top of the *kadamba*” (*Hari-varṇa* 2.12.1). *Tataḥ* (from it) means *kadambāt* (from the *kadamba* tree). By *gāḍha-rasanaḥ*, firmly tightening the hair and so forth is partially indicated. For example, in the same verse: *baddhvā parikaram dṛdham*, “having firmly tightened the girdle” (*Hari-varṇa* 2.12.1). He fell while facing the water (*abhyapatat* = *abhimukham apatat*). In regard to the reading *nyapatat* (He fell down, i.e. He jumped): He fell in the middle after jumping with great speed, because: *khalā-saṁyamanāvatārah*, “He whose descent from Śrī Vaikuṇṭha is—or whose Avatāras, such as Matsya, descend—for the purpose of restraining villains” (= *khalānām duṣṭānām saṁyamanāya avatārah śrī-vaikuṇṭhād avataraṇam, kiṁvā matsyādy-avatārāḥ api yasya saḥ*). The sense is: for the sake of subduing Kāliya.

Jiva Gosvāmī—(The commentary is the same. In addition:) Why did one *kadamba* remain? The tree was like Kṛṣṇa, on account of being Kṛṣṇa’s tree. It is understood that it was protected by Kṛṣṇa, for His own amusement, due to the renown:

kadambaḥ kṛṣṇa-vṛkṣo hi kāliya-hrada-samīpa-gaḥ |
tasmād eko na śuṣko ’sau viṣa-hāra-karaḥ parān ||

“**The *kadamba* is Kṛṣṇa’s tree, therefore that one, near Kāliya’s lake, took away the poison and did not dry up.**” From the word *parān* in this citation, this comes to mind: Trees that were close to it did not die either.

Viśvanātha Cakravartī—*Tam* denotes *kāliyam*. In point of *kadambam*, on account of the upcoming good fortune of the touch of Śrī Kṛṣṇa’s feet, that one did not dry up on the shore of it, due to being visited by Garuḍa, who had stolen nectar. It is mentioned in another Purāṇa: This is from venerable Śrī Svāmī.

Gāḍha-raśanaḥ is construed as: *gāḍham dṛdham baddhā raśanā raśanā-padopalakṣitāḥ*⁶³ *kuntaloṣṇīśādayaḥ api yena saḥ*, “He by whom the girdle—as well as the hair and the turban, which are partially indicated by the word *raśanā* (girdle)—is firmly tightened.”

63 *rasanā rasanā-padopalakṣitāḥ* (Sundara-Kṛṣṇa Dāsa’s edition)

Āsphotya connotes: *bāhuṃ kara-talena āhatya* (after striking the top of the arms with the palms).

10.16.7

*sarpa-hradaḥ puruṣa-sāra-nipāta-vega-
saṅkṣobhitoraga-viṣocchvasitāmbu-rāsiḥ |
paryak pluto viṣa-kaṣāya-vibhīṣaṇormir
dhāvan dhanuḥ-śataṃ ananta-balasya kim tat ||
(vasanta-tilakā)*

sarpa-hradaḥ—the serpent’s lake; *puruṣa-sāra*—of the best of persons; *nipāta-vega*—by the vehemence of the fall; *saṅkṣobhita*—who was completely agitated; *uraga*—of the snake; *viṣa*—by the poison; *ucchvasita*—raised; *ambu-rāsiḥ*—whose mass of water; *paryak*—all around; *plutaḥ*—overflowed; *viṣa*—because of the poison; *kaṣāya*—were ocher (the color of ocher); *vibhīṣaṇa*—were especially frightful; *ūrmīḥ*—whose waves; *dhāvan*—gushing; *dhanuḥ-śataṃ*—[for the distance of] one hundred bows ; *ananta-balasya*—for Him, whose power is infinite; *kim tat*—what [is] that?

*sarpa-hradaḥ puruṣa-sāra-nipāta-vega-saṅkṣobhitoraga-
viṣocchvasitāmbu-rāsiḥ viṣa-kaṣāya-vibhīṣaṇormiḥ paryak dhāvan
dhanuḥ-śataṃ plutaḥ. tat (dhanuḥ-śata-dhāvanam) ananta-balasya
(bhagavataḥ) kim (āścaryam asti)?*

The waves of the serpent’s lake were the color of ocher, because of the poison, and especially dreadful. The mass of water was raised by the poison of the snake, who was very disturbed by the vehemence of the fall of the best of males. Gushing all around, the lake overflowed for a distance of one hundred bows. What at all is that for Him whose power is infinite?

Śrīdhara Svāmī—It is the lake of the snake (*sarpa-hradaḥ* = *sarpasya hradaḥ*). “The lake’s mass of water was raised (*ucchvasita* = *unnata*) by the poisons of the snakes, who were fully agitated by the weight of the fall of the best of persons” (*puruṣa-sāra-nipāta-vega-saṅkṣobhitoraga-viṣocchvasitāmbu-rāsiḥ* = *puruṣa-śreṣṭhasya*

patana-bhāreṇa saṅkṣobhitānām uragāṇām viṣaiḥ unnataḥ ambu-rāśiḥ yasya saḥ).

Viṣa-kaṣāya-vibhīṣanormiḥ means: *viṣeṇa kaṣāyī-kṛtāḥ bhayaṅkarāḥ ūrmayaḥ yasya saḥ*, “[the lake,] whose waves were frightful and were made yellowish red by the poison.” The syntactical connection is: *paryag dhāvan dhanuḥ-śataṁ plutaḥ*, “while overflowing all around (*paryak* = *paritaḥ*), it extended (*plutaḥ* = *prasṛtaḥ*) for the distance of one hundred bows.” This is not surprising: That is what he says with *ananta-balasya*.

Sanātana Gosvāmī—The vehemence of the fall is only because He is the best of all personalities. The rest was explained by Śrīdhara Svāmī. There is another interpretation: “The lake’s mass of water was greatly agitated by the momentum of the water caused by the fall—or the mass was greatly agitated by the speed of the fall, meaning the mass was immediately greatly agitated—due to the power (*sāra* = *bala*) of the Puruṣa, the Lord, therefore the mass was raised by the poison of the snakes” (*puruṣa-sāra-nipāta-vega-saṅkṣobhitoraga-viṣocchvasitāmbu-rāśiḥ* = *puruṣasya bhagavataḥ sāreṇa balena nipātād yaḥ vegāḥ jala-saṅcalanam, kimvā nipātasya vegena javena atiśighraṁ, saṅkṣobhitaḥ ataḥ eva uraga-viṣocchvasitaḥ ambu-rāśiḥ yasya saḥ*). The reading *kaṣāyita* meets the approval of Śrī Citsukha and of Śrī Svāmipāda, from the explanation: *kaṣāyī-kṛtāḥ*.

Dhīman (instead of *dhāvan*), a vocative, means *vivekin* (O you who have sound judgment). Thus he makes the king breathe freely.

“What at all is that action (*kim tat* = *kim tat karma*) for Him whose power is infinite?” (*ananta-balasya* = *anantaṁ balaṁ yasya tasya*) (*balam* = *śaktiḥ*). Or “What is that poison for Him from whom Ananta, who is also the king of snakes, has power?” (*ananta-balasya* = *anantasya nāga-rājasya api balaṁ yasmāt tasya*). It is nothing at all.

Jīva Gosvāmī—(The commentary is the same. In addition:) Here, *kaṣāya* means either *kvāthya-rasa* (the juice pertaining to a decoction) or *rakta-pīta-varṇa* (yellowish red color), from the explanation like that by Kṣīrasvāmī in regard to: *niryāse ’pi kaṣāyo ’strī*, “In the masculine and neuter genders, *kaṣāya* is also used in

the sense of *niryāsa* (decoction, resin)” (*Amara-koṣa* 3.3.152).⁶⁴ Regarding *dhanuḥ-śatam*, the measure of a bow is stated.

*aṣṭabhir yavamadhyaiḥ syād aṅgulaṃ tais tribhir bhavet |
tālaṃ tri-tālako hasto hastau dvau kiṣkuḥ ucyate ||
kiṣku-dvayaṃ dhanuḥ proktaṃ*

“One *aṅgula* (the measure of one finger) is eight *yavamadhyas* (a particular measure of length; lit., “whose middle is like a barleycorn”). One *tāla* (hand palm) is three *aṅgulas*. One *hasta* (cubit: the length of the forearm) is three *tālas*. One *kiṣku* is two cubits, and one *dhanus* (a bow: the length of a bow) is two *kiṣkus*.”⁶⁵

Viśvanātha Cakravartī—And after that: “[the lake,] whose mass of water was raised (*ucchvasita* = *unnata*) by the poisons of the snakes, who were very agitated by the vehemence, which occurred by Kṛṣṇa’s power (*sāra* = *bala*),⁶⁶ of the fall” (*puruṣa-sāra-nipāta-vega-saṅkṣobhitoraga-viṣocchvasitāmbu-rāśiḥ* = *puruṣasya kṛṣṇasya sāreṇa balena yaḥ nipāta-vegaḥ tena saṅkṣobhitānāṃ uragāṇāṃ viṣaiḥ unnataḥ ambu-rāśiḥ yasya saḥ*)

The compound *viṣa-kaṣāya-vibhīṣaṇormiḥ* signifies: *viṣeṇa kaṣāyī-kṛtāḥ rakta-pīta-varṇī-kṛtāḥ bhayaṅkarāḥ ūrmayaḥ yasya saḥ*, “[the lake,] whose waves are frightful and were turned into a red and yellow color (*kaṣāya* = *kaṣāyī-kṛtāḥ* = *rakta-pīta-varṇī-kṛtāḥ*) by the poison,” from the explanation in that way by Kṣīrasvāmī in regard to:

64 His commentary on that chapter is not available, but *Viśva-koṣa* states: *niryāse* ‘pi *kaṣāyo* ‘tha *surabhau lohite* ‘nya-vat, “*Kaṣāya* means *niryāsa* (decoction, resin), and *surabhau lohite* (a beautiful red), like another” (*ya-trikam* 73). A commentator on *Amara-koṣa*, Mannālāl Abhimaṇyu says, in Hindi, that *kaṣāya*, in *Amara-koṣa* 3.3.152, means *gehuā raṅg* (the color of ocher) (*Dharā Hindī-ṭikā*, *Amara-koṣa*, Caukhambā, Vārāṇasi, 2008). This is confirmed in *Monier-Williams*, which adds that *kaṣāya* is the color of the dress of Buddhist monks.

65 Thus one hundred *dhanus*, or four hundred cubits, makes approximately 200 meters (220 yards).

66 This definition is from *Amara-koṣa*: *sāro bale sthirāṃse ca nyāyye klībaṃ vare triṣu*, “In the masculine gender, *sāra* means *bala* (power), and *sthirāṃśa* (the solid or fixed part); in the neuter gender it means *nyāyya* (fit, proper); in any gender it means *vara* (best)” (3.3.170).

niryāse 'pi kaṣāyo 'strī, “In the masculine and neuter genders, *kaṣāya* is also used in the sense of *niryāsa* (decoction, resin)” (*Amara-koṣa* 3.3.152). “The lake extended (*plutaḥ* = *prasṛtaḥ*) for [the length of] one hundred bows all around (*paryak* = *paritaḥ*).”

Baladeva Vidyābhūṣaṇa—*Plutaḥ* means *prasṛto* 'bhūt (it became extended).

Vallabhācārya—The word *ucchvasita* in the compound is used twice: “The lake’s mass of water was raised (*ucchvasita*) by the exhalation (*ucchvasita* = *ucchvāsa*) of poison of that well-known snake, who was fully agitated about the vehemence of Puruṣottama’s fall” (*puruṣa-sāra-nipāta-vega-saṅkṣobhitoraga-ṣiṣocchvasitāmbu-rāṣiḥ* = *puruṣa-sārasya puruṣottamasya nipāta-vega samyak kṣobhitaḥ yaḥ ayam uragah tasya yad ṣiṣocchvasitaṁ ṣiṣocchvāsaḥ tena ucchvasitaḥ ambu-rāṣiḥ yasya*).

Plutaḥ means *utplutaḥ* (it overflowed). It swelled like at the time of the rainy season. It overflowed and kept going. The waves of the lake were ocher due to the poison and especially dreadful (*vibhīṣaṇa* = *viśeṣeṇa bhīṣaṇāḥ*). *Dhanuḥ-śatam* signifies four hundred cubits.

10.16.8

*tasya hrade viharato bhuja-daṇḍa-ghūrṇa-
vār-ghoṣam aṅga vara-vāraṇa-vikramasya |
āśrutya tat sva-sadanābhībhavaṁ nirikṣya
cakṣuḥ-śravāḥ samasarat tad amṛṣyamāṇaḥ ||
(vasanta-tilakā)*

tasya—of Him; *hrade*—in the lake; *viharataḥ*—who was playing; *bhuja-daṇḍa*—because of the polelike arms; *ghūrṇa*—which was moving to and fro; *vār-ghoṣam*—the sound of the water; *aṅga*—(a vocative used for expressing endearment); *vara-vāraṇa*—like the best elephant; *vikramasya*—whose course of action; *āśrutya*—hearing; *tat*—[from] that; *sva-sadana*—of his abode; *abhībhavam*—the conquest (or the encroachment); *nirikṣya*—perceiving; *cakṣuḥ-śravāḥ*—the snake (“whose ears are the eyes”); *samasarat*—came forth; *tat*—that; *amṛṣyamāṇaḥ*—not tolerating.

aṅga! cakṣuḥ-śravāḥ (kāliyaḥ) vara-vāraṇa-vikramasya hrade viharataḥ tasya (kṛṣṇasya) bhuja-daṇḍa-ghūrṇa-vār-ghoṣam āśrutya tat (tat = tataḥ) sva-sadanābhībhavaṁ (ca) nirikṣya tad amṛṣyamāṇaḥ samasarat.

My dear Parīkṣit: Hearing the sound of the water that was splashed by the polelike arms of Him who was sporting in the lake and whose course of action resembled the ways of an eminent elephant, and perceiving a trespass of his abode because of that, Kāliya, whose ears are his eyes, did not tolerate it and came forth.

Śrīdhara Svāmī—“Hearing (*āśrutya* = *śrutvā*) the sound of the water hit by the polelike arms (*bhuja-daṇḍa-ghūrṇa-vār-ghoṣam* = *bhuja-daṇḍāhatodaka-ghoṣam*) of Him who was sporting in the lake, the snake, not tolerating that (*tad amṛṣyamāṇaḥ* = *tad asahamāṇaḥ*) by perceiving the trespass of his abode because of that (*tat = tataḥ*), came up close (*samasarat* = *samājagāma*).”

Sanātana Gosvāmī—He was playing by making various musical sounds on water, by trespassing, etc. (*virahataḥ* = *vicitra-jala-vādyasantārādīnā kṛīḍāṁ kurvataḥ*). *Aṅga* is an indeclinable word used in the sense of a very affectionate vocative so as to dispel the king’s uneasiness. Or *aṅga* means “O you who are related to me!”

Vara-vāraṇa-vikramasya means either: (1) *vara-vāraṇaḥ matta-gajendraḥ tad-vad vikramaḥ jalāhati-kṛīḍā yasya tasya*, “of Him whose fun consisting of hitting water is like the fun of an intoxicated king of elephants,” or (2) *jale api vara-vāraṇa-vad vikramaḥ līlā-gatiḥ yasya tasya*, “the motion of whose pastime, in water also, is like that of the best elephant.” Or *aṅga* is part of the compound: “Him whose special power, even in a limb, any one, such as a part of the little toe of the divine lotus feet, is superior even to Airāvata’s” (*aṅga-vara-vāraṇa-vikramasya* = *aṅge kasmimścit śrī-pādāmbhajanīṣṭhāṅgūly-avayave api vara-vāraṇād airāvataḥ api vikramaḥ śakti-viśeṣaḥ yasya tasya*). The gist is: The big sound of the water hit by both polelike arms is not amazing.

Nirikṣya means *ālocya* (after seeing; perceiving). *Cakṣuḥ-śravāḥ* is derived as: *cakṣuṣā eva śṛṇoti iti cakṣuḥ-śravāḥ*, “he hears only with

the eyes, thus he is *cakṣuḥ-śravāḥ*,” since he didn’t make much of the beauty, which is about to be described, of Him because of whom his eyes were engaged in hearing that sound—for otherwise, he would not have bit Him. Or, *cakṣuḥ-śravāḥ* denotes: *cakṣuṣi śravaḥ kīrtir yasya*, “he whose fame is in the eye,” from the accomplishment of hearing with the eyes too. The gist is: The fruitfulness of it occurred right at that moment.

Jiva Gosvāmī—He was playing by making various musical sounds on water, by trespassing, etc. (*virahataḥ* = *vicitra-jala-vādyasantārādinā kṛḍām kurvataḥ*). *Vara-vāraṇa-vikramasya* means: *digghastī tad-vad vikramasya* (Him whose course of action is like that of an elephant that guards the directions). *Aṅga* is an indeclinable word used in the sense of a very affectionate vocative so as to dispel the king’s uneasiness.

Viśvanātha Cakravartī—“Hearing the sound of the waters, whose waving was done by both polelike arms (*bhuja-daṇḍa-ghūrṇa-vārghoṣam āśrutya* = *bhuja-daṇḍābhyām ghūrṇā yeṣāṁ tathā-bhūtānām vārām jalānām ghoṣam śrutvā*) of Him who was sporting, meaning He was playing by making various musical sounds on water, by trespassing, etc. (*virahataḥ* = *vicitra-jala-vādyasantārādinā kṛḍataḥ*), he, not tolerating Him (*tad amṛṣyamāṇaḥ* = *tam asahamāṇaḥ*) after perceiving the trespass of his abode right from that sound (*tat* = *tataḥ ghoṣād eva*)...”

Vira-Rāghava—*Aṅga* means *rājan* (O king).

Vallabhācārya—*Vara* (best) means *utkr̥ṣṭa* (eminent).

Siddhānta-pradīpa—The snake did not tolerate the trespass of his property (*tat* = *sva-sadanābhibhavam*).

Anvitārtha-prakāśikā—“Perceiving the encroachment of his abode due to that amusement of His (*tat* = *tasmāt tad-vihārāt*) and not tolerating either one of those two (the sound and the fun) (*tad* = *tad-ubhayam*), the snake came close by (*samasarat* = *saṁīpam ājagāma*).”

10.16.9

*taṁ prekṣaṇīya-sukumāra-ghanāvadātāṁ
 śrīvatsa-pīta-vasanaṁ smīta-sundarāśyam |
 kṛīḍantaṁ apratibhayaṁ kamalodarāṅghriṁ
 sandaśya marmasu ruṣā bhujayā cachāda ||
 (vasanta-tilakā)*

taṁ—Him; *prekṣaṇīya*—beautiful (“who deserves to be seen”) *sukumāra*—very delicate; *ghana*—[like] a cloud; *avadātāṁ*—who was dazzling; *śrī-vatsa*—on whose chest there is Śrī; *pīta-vasanam*—whose garment is yellow; *smīta-sundara-āśyam*—whose face is beautiful and is endowed with a smile; *kṛīḍantaṁ*—who was playing; *apratibhayaṁ*—fearlessly; *kamala-udara-aṅghriṁ*—whose feet are like the interior of a lotus; *sandaśya*—after biting; *marmasu*—on the privates (or on vulnerable parts); *ruṣā*—with anger; *bhujayā*—with the body; *cachāda*—enclosed.

(*kāliyaḥ*) *taṁ prekṣaṇīya-sukumāra-ghanāvadātāṁ śrīvatsa-pīta-vasanaṁ smīta-sundarāśyam apratibhayaṁ kṛīḍantaṁ kamalodarāṅghriṁ marmasu ruṣā sandaśya (enaṁ svasya) bhujayā cachāda.*

Kṛṣṇa is worth a look. He is very delicate: His feet are like the interior of a lotus flower. He resembles a cloud, and is dazzling. Śrī is on His chest, and He has yellow garments. While fearlessly playing, He had a smile on His beautiful face. Out of rage, Kāliya bit Him on vulnerable parts and encircled Him with his body.

Śrīdhara Svāmī—“Kāliya bit Him, who is beautiful (lit. who is worth a look); very delicate; and effulgent like a cloud (*prekṣaṇīya-sukumāra-ghanāvadātāṁ* = *prekṣaṇīyaḥ ca sukumāraḥ ca ghana-vad ujjvalaḥ ca taṁ*) and whose yellow garment, which is moving upward, is conjoined with Śrīvatsa due to playing in the lake (*śrīvatsa-pīta-vasanam* = *hrade viharataḥ*⁶⁷ *śrīvatsena saṁyuktam uccalat pītaṁ vastraṁ yasya taṁ*); he surrounded Him (*cachāda* = *āveṣṭayat*) with his body (*bhujayā* = *bhogena*).”

67 This should be *vihārataḥ*. Gaṅgā Sahāya explains it as: *jala-vihārāt*.

Sanātana Gosvāmī—Though he is like that (see the last sentence of his previous commentary), the scoundrel behaved in that way. To illustrate Kāliya’s huge offense, he gives details while lamenting with a special *bhāva*.

The reason for *kṛīḍantam* (playing) is *apratibhayam* (fearlessly). Alternatively: *apratibhayam api sandaśya cachāda* (he bit Him, though He was fearless, and enclosed Him). In this way he implies that Kāliya is not intelligent. This should be understood only because it is the subject matter, in reference to *cakṣuḥ-śravāḥ* (he whose ears are the eyes). Or: “He fearlessly (*apratibhayam* = *apratibhayam yathā syāt tathā*) bit Him and enclosed Him.” With what? With the body (*bhujayā* = *bhogena*), because the arm (*bhujā* = *bhuja*) is the body, since a snake moves only with the body. Even in the reading *bhujagaḥ* (the snake, lit. “that which moves with the arm”) (*bhujagāś cachāda*), the sense is the same.

In truth, however, biting the vulnerable parts should be understood as the excellence of kissing various body parts, and “enclosing Him with the body” should be understood as a firm embrace of all the limbs. Consequently, *ruṣā* means *ruṣā iva* (as if with anger); but really, *ruṣā* means *preṃṇā eva* (only with love), because: *prekṣaṇīya* and so on. Therefore, later on, the Lord’s great favor to Him will occur.

Jīva Gosvāmī—(The commentary is the essence of the above.) Though he is like that, the scoundrel behaved in that way. In order to illustrate Kāliya’s huge offense, he specifies while lamenting with the *bhāva* of a person of Vraja. The reason for *kṛīḍantam* (playing) is *apratibhayam* (fearlessly), and it intimates that Kāliya is not intelligent. This should be understood only because it is the subject matter, in reference to *cakṣuḥ-śravāḥ*. He enclosed Him with what? *bhujayā*. On account of being the form of an arm, its body is an arm, since it is also said: *bhujagaḥ*. For this reason the meaning is *bhogena* (with the body).

Krama-sandarbha—*Śrīvatsa-pīta-vasanam* means: *śrī-yuktam vatsam vakṣaḥ yasya pītam vasanam yasya saḥ ca saḥ ca tam*, “Him, whose chest (*vatsa* = *vakṣaḥ*) is endowed with Śrī, and whose garment is yellow.” In the reading *bhujagaḥ*, ‘*bhogena*’ is to be added.

Viśvanātha Cakravartī—In this verse he says: Though His form is beautiful (*prekṣaṇīya*) and gives great pleasure (*sukumāra* = *atisukha-da*), toward Kāliya the opposite occurred. *Ghanāvadātām* means *ghana-vad ujñvalam* (effulgent like a cloud). *Śrīvatsa-pīta-vasanam* denotes: *śrīvatsē vihāra-vaśāt āyātām pīta-vasanam yasya tam*, “whose yellow raiment comes on Śrīvatsa, as a result of play.” Or *śrīvatsa-pīta-vasanam* means: *śrīyā lakṣmī-rekhaṇā yuktam vatsam vakṣaḥ yasya pīte vasane yasya saḥ ca saḥ ca tam*, “Him, whose chest (*vatsa* = *vakṣaḥ*) is endowed with Śrī, i.e. the line of Lakṣmī, and whose two garments are yellow.” *Amara-kośa* states: *uro vatsam ca vakṣaś ca*, “Uras, vatsam, and vakṣas are synonymous [and mean chest]” (2.6.78). *Bhujayā* means *bhogenā* (with the body).

Śrīnātha Cakravartī—*Prekṣaṇīya* means *sundara* (beautiful); *sukumāra* means *sukomala* (very delicate); *ghana* means *ghanaḥ iva* (like a cloud), which amounts to *ghana-śyāmala* (dark like a cloud); nonetheless: *avadātām*, which means *ujñvalam* (effulgent).⁶⁸

Brhat-krama-sandarbhā—With his fangs, he scratched Him on vulnerable parts (*marmasu sandaśya* = *marmasu daśanaiḥ ālikhya*). Regarding *ghanāvadātām*, another explanation of *ghanāvadāta* is *ghana-jyotiḥ* (he has a dense effulgence), like *ghanānanda* (His bliss is dense).

Smita-sundarāsyam signifies: *smita-yuktam sundara-mukham yasya* (Him whose face is beautiful and has a smile). He was fearlessly (*apratibhayam* = *apratibhayaṁ yathā syāt tathā*) playing: He was as if playing with him.

Bhaktisiddhānta Sarasvatī—*Marmasu* means *marma-sthāneṣu* (on vital parts/ vulnerable places).

Bhāvārtha-dīpikā-prakāśa—The place in regard to which either death or excruciating pain occurs as a result of a beating is the *marma*.

68 The word *avadāta* is a synonym of ‘white’ (*Amara-kośa* 1.6.13) and also means ‘yellow’ and ‘pure’ (*avadātaḥ site pīte śuddhe*, *Amara-kośa* 3.3.80). *Viśva-kośa* also gives the meaning of *pravara* (best, eminent) (*ta-catuṣkam* 177). Hemacandra adds the sense of *manojña* (charming) (*Hema-kośa* 4.96).

Anvitārtha-prakāśikā—*Marmasu* denotes: *prāṇa-hāni-kareṣu kaṇṭhādy-avayaveṣu* (on bodily parts such as the throat, which make for a loss of life force).⁶⁹ *Kamalodarāṅghrim* means: *kamalodare iva raktau komalau ca aṅghrī yasya tam* (whose two feet are red and soft, like the inside of a lotus). The absence of the affix *t[uḥ]* in *cachāda* is poetic license, in consideration of the rule: *che ca*, “and when *cha* follows” (*Aṣṭādhyāyī* 6.1.73).⁷⁰

10.16.10

taṁ nāga-bhoga-parivītam adṛṣṭa-ceṣṭam
ālokyā tat-priya-sakhāḥ paśupā bhṛṣārtāḥ |
kṛṣṇe 'rpitātma-suhṛd-artha-kalatra-kāmā
duḥkhānuśoka-bhaya-mūḍha-dhiyaḥ nipetuḥ ||
(vasanta-tilakā)

taṁ—Him; *nāga-bhoga-parivītam*—surrounded by the body of the snake; *adṛṣṭa-ceṣṭam*—whose activity is unseen; *ālokyā*—seeing; *tat-priya-sakhāḥ*—His dear friends; *paśu-pāḥ*—cow herders; *bhṛṣa-ārtāḥ*—much pained; *kṛṣṇe arpitā*—are offered unto Kṛṣṇa; *ātma*—the selves; *suhṛt*—friends; *artha*—wealth; *kalatra*—the wife; *kāmāḥ*—and desires; *duḥkha-anuśoka-bhaya*—out of distress, sorrow, and fear; *mūḍha*—are benumbed; *dhiyaḥ*—whose minds; *nipetuḥ*—they fell.

tat-priya-sakhāḥ paśupāḥ (ca) kṛṣṇe arpitātma-suhṛd-artha-kalatra-kāmāḥ taṁ (kṛṣṇam) nāga-bhoga-parivītam adṛṣṭa-ceṣṭam ālokyā bhṛṣārtāḥ duḥkhānuśoka-bhaya-mūḍha-dhiyaḥ nipetuḥ.

Observing Kṛṣṇa, who was surrounded by the snake’s body and whose motions were unseen, His dear friends, as well as cowherds who had offered themselves, their friends, their wealth, their wives and their desires to Him, became excessively pained, and slumped, their mental faculties benumbed out of distress, sorrow, and fear.

69 Kāliya broke his fangs while biting Kṛṣṇa: *bhagna-dantaḥ* (*Brahma-vaivarta Purāṇa* 4.19.12).

70 And *t[uḥ]* changes to *c* by *Aṣṭādhyāyī* 8.4.40. The proper form is *cacchāda*.

Śrīdhara Svāmī—“They are *tat-priya*—they for whom He is dear—and they are friends” (*tat-priya-sakhāḥ* = *sah priyaḥ yeṣāṁ te tat-priyāḥ te ca te sakhāyaḥ ca iti tathā*).

Sanātana Gosvāmī—*Tat-priya-sakhāḥ* means: *tasya priya-sakhāḥ* (His dear friends). The highest friendship is affirmed thus. *Paśupāḥ* (“protectors of animals”) denotes having a naturally very loving heart; “they by whom their friends and so on—or their selves, the friends, et al.—are offered unto Kṛṣṇa” (*kṛṣṇe arpitātma-suhṛd-artha-kalatra-kāmāḥ* = *kṛṣṇe arpitāḥ ātmanāḥ suhṛd-ādayaḥ yaiḥ, ātmānaḥ suhṛd-ādayaḥ ca yaiḥ vā*). In that regard, *suhṛd*, in the plural, connotes the father and the brothers et al.; *artha*, i.e. *arthāḥ*, means *dhanāni* (riches); and *kāma*, in the plural, means *loka-dvaya-bhogāḥ* (enjoyable things in this world and in the next). The separate mention of *kalatra* (wife), though the word is included by the term *suhṛt*, is said with the intent to express a special offering.

Therefore: *bhṛṣārtāḥ*, which means either *atyartham duḥkhitāḥ santaḥ* (being excessively sorrowful) or *ārta-svareṇa krandantaḥ* (crying, with sounds of pain). As a result: “having minds that are stupefied, i.e. devoid of a sound judgement, by repeated sorrow, on account of distress, and by fear due to being without the master and so on, they slumped” (*duḥkhānuśoka-bhaya-mūḍha-dhiyaḥ* = *duḥkhena anuśokaḥ vāraṁ-vāraṁ śocanaṁ bhayaṁ ca anāthatvādinā tābhyāṁ mūḍhā viveka-hīnā dhīḥ yeṣāṁ tathā-bhūtāḥ santaḥ*). Or the sense is: *naṣṭa-cetanāḥ santaḥ* (while losing their awareness).

Or, at first they were excessively pained (*bhṛṣārtāḥ*) after seeing Him surrounded by the snake’s body, and after seeing (*vilokya* is carried forward) that he was *adrṣṭa-ceṣṭam* (He whose action is unseen), they, their minds benumbed out of distress, sorrow, and fear (*duḥkhānuśoka-bhaya-mūḍha-dhiyaḥ* = *duḥkhānuśoka-bhayaiḥ mūḍha-dhiyaḥ santaḥ*), wholly fell (*nīpetuḥ* = *nītarāṁ petuḥ*), due to being motionless, like a tree whose base is cut.

It’s understood that they did not enter that lake only because their minds had become numb. Further, being one whose action is unseen (*adrṣṭa-ceṣṭa*) was for the sake of eminently showing, to them and to other people, Kālīya’s colossal fault, in order to banish him though he is sheltered by Vṛndāvana. The real meaning is Kṛṣṇa was

transfixed by the bliss of Kāliya's embrace of love.

Jiva Gosvāmī—(Additions are underlined.) *Tat-priya-sakhāḥ* means *tasya priya-sakhāḥ* (His dear friends). The highest friendship is affirmed thus. *Paśupāḥ* denotes the state of having a very loving heart due to a natural simplicity. The words *kṛṣṇe arpitātma-suhṛd-artha-kalatra-kāmāḥ* denote: *kṛṣṇe arpitātmānaḥ suhṛd-ādayaḥ ca yaiḥ te*, “they by whom their selves, the friends, et al., are offered unto Kṛṣṇa.” This means: *tat-sāhāyyāya kṛta-sarvārpanāḥ* (they by whom the offering of all is done for the sake of companionship with Him). In that regard, *suhṛd*, in the plural, connotes the father and the brothers et al.; *artha*, i.e. *arthāḥ*, means *dhanāni* (riches); and *kāma*, in the plural, means *loka-dvaya-bhogāḥ* (enjoyable things in both worlds). The separate mention of *kalatra* (wife), though the word is included by the term *suhṛt*, is said with the desire to express a particularity. However, due to the word *kalatra*, some older ones too, who got the sacred thread, are obtained as *sakhas*, and so not all those terms apply to everyone.

Therefore: *bhṛṣārtāḥ*, which means either *atyartha-duḥkhitāḥ santāḥ* (being excessively sorrowful) or *ārta-svareṇa krandantāḥ* (crying, with sounds of pain). As a result: *duḥkhānuśoka-bhaya-mūḍha-dhiyaḥ*, which means: *duḥkhena anuśokaḥ vāraṁ vāraṁ śocanam bhayaṁ ca tābhyāṁ mūḍhā viveka-hinā dhīḥ yeṣāṁ tathā-bhūtāḥ santāḥ*, “having minds that are stupefied, i.e. devoid of sound judgement, by repeated sorrow, on account of distress, and by fear: “What will we become without Him?”” Or the sense is: *naṣṭa-cetanāḥ santāḥ*.

Or, at first they were excessively pained (*bhṛṣārtāḥ*) after seeing Him surrounded by the snake's body, and after also seeing (*vilokya* is carried forward) that he was *adrṣṭa-ceṣṭa* (He whose action is unseen), they, their minds benumbed out of distress, sorrow, and fear (*duḥkhānuśoka-bhaya-mūḍha-dhiyaḥ* = *duḥkhānuśoka-bhayaiḥ mūḍha-dhiyaḥ santāḥ*), wholly fell (*nipetuḥ* = *nitarāṁ petuḥ*), due to being motionless, like a tree whose base is cut. It's understood that they did not enter that lake only because their minds had become numb. Even in falling on a place that was overflowed by that water, these ones were not overcome by poison since, by the power of His touch, Śrī Kṛṣṇa made even the lake poisonless. Further, being one

whose action is unseen (*adr̥ṣṭa-ceṣṭa* = *adr̥ṣṭa-ceṣṭita*) was for the sake of eminently showing, to Kāliya and to his wives, his colossal fault in order to banish him.

Viśvanātha Cakravartī—*Parivītam* means *veṣṭitam* (He was surrounded). In point of *adr̥ṣṭa-ceṣṭam* (He whose action is unseen): For a moment He was remaining as if transfixed out of fear in order to increase Kāliya’s zeal. Or, He was abiding with the pride of a hero: “Are, Kāliya! At first, let Me be bitten and enclosed by you as much as you like. I’ll show My power afterward.”

Paśupāḥ denotes some cowherds located in rice fields and farmers who arrived quickly.⁷¹ How were they? *kṛṣṇe ’rpitātma-suhṛd-artha-kalatra-kāmāḥ*, “their selves and others were offered to Kṛṣṇa for the sake of a tender affection” (= *kṛṣṇe arpitāḥ lālanārtham ātmādayaḥ yaiḥ te*).

10.16.11

gāvo vṛṣā vatsataryaḥ krandaṁnāḥ suduḥkhitāḥ |
kṛṣṇe nyastekṣaṇā bhītā rudantya iva tasthire ||

gāvaḥ—the cows; *vṛṣāḥ*—the bulls; *vatsataryaḥ*—the weaned female calves; *krandaṁnāḥ*—grieving; *su-duḥkhitāḥ*—very distressed; *kṛṣṇe nyasta-ikṣaṇāḥ*—whose eyes are fixed on Kṛṣṇa; *bhītāḥ*—afraid [for Kṛṣṇa’s sake]; *rudantya iva*—as if crying; *tasthire*—they stood.

gāvaḥ vṛṣāḥ vatsataryaḥ krandaṁnāḥ suduḥkhitāḥ kṛṣṇe nyastekṣaṇāḥ bhītāḥ rudantyaḥ iva tasthire.

The cows, the bulls, and weaned female calves were very distressed. Grievingly lowing, they stood still, afraid and as if crying: Their eyes were riveted on Kṛṣṇa.

Sanātana Gosvāmī—*Krandaṁnāḥ* (grieving) means *ārta-nadam*

⁷¹ This contradicts the statement in *Hari-vaṁśa*: *samantād yojanaṁ sāgrāṁ tīreṣv api durāsadam*, “For one *yojana* all around, the area was hard to reach” (*Hari-vaṁśa* 2.11.47), which is quoted in the *Toṣaṇis* 10.16.5.

uccaiḥ kurvatyāḥ (while making loud sounds of pain). *Iva* (as if) is said in the sense of a common saying (“They were like, crying”); *rudantyaḥ* stands for *rudatyāḥ*: The sense is: *aśrūṇi muñcantyaḥ* (while releasing tears).

Tasthīre (they stood) is said due to the occurrence of the utter transfixion of the cows and so on, who have the topmost *vatsala*, due to extreme sorrow, like the subsequent condition of a living entity, though dead by the strike of an exceptional thunderbolt at some point in time. The *ātmanepada* is poetic license.

The inclusion among the bulls of the *vatsataras* should be perceived.⁷² Owing to predominance, the cows and so forth are clearly mentioned. In addition, buffaloes and so on are included, and does etc. also. All the animals in the forest were in that sort of condition. It’s understood that, since it’s going to be said: *paśūṁś ca*, “and the animals” (10.16.19), there is no mention of them here because they arrived afterward, on account of their roving a little further than the cows did.

Jīva Gosvāmī—(The commentary is the same as the first paragraph in *Bṛhad-vaiṣṇava-toṣaṇī*. Additions are underlined:) In terms of being partially indicated by ‘cows’ and so forth, buffaloes, does, and so on should be perceived. It’s understood that, since it’s going to be said: *paśūṁś ca*, “and the animals” (10.16.19), there is no mention of them here because they arrived afterward, on account of their roving a little further than the cows did.

Viśvanātha Cakravartī—“As if crying” (*rudantya iva*) is because the tears were drying, on account of an engrossment in fear.

Anvitārtha-prakāśikā—*Iva* has the sense of *eva*. *Rudantya iva* means: *aśrūṇi muñcantyaḥ eva* (while only releasing tears). The affix *n[um]* in *rudantyaḥ* is poetic license. *Tasthīre* denotes *sthitāḥ babhūvuh* (they remained standing). In regard to *krandamānāḥ* and *tasthīre*, the *ātmanepada* is used in the sense of *karma-vyatihāra*, “reciprocity of an action,” which is meant.

72 *Vatsatara* (weaned calf; young bull) is the masculine form of *vatsatārī*, the plural of which is *vatsataryāḥ*, in the verse.

ANNOTATION

The rule is: *kartari karma-vyatihāre*, “In the active voice, [the *ātmanepada* can be used after a *parasmaipada* verbal root] when the sense is *karma-vyatihāra* (reciprocity of an action)” (*Aṣṭādhyāyī* 1.3.14). Perhaps the idea is that the animals remained standing in response to Kṛṣṇa’s standing position; in addition, the cows lowed as an answer to other cows’ lowing. There is a *parasmaipada* verbal root *krad[i]* *āhvāne rodane ca* (1P) (to call, to cry), but there is also an *ātmanepada* one, the verbal root *krad[i]* *vaiklavye* (1A) (to grieve).

10.16.12

atha vraje mahotpātās tri-vidhā hy atidāruṇāḥ |
utpetur bhuvi divi ātmany āsanna-bhaya-śaṁsināḥ ||

atha—afterward; *vraje*—in Vraja; *mahā-utpātāḥ*—great disturbances; *tri-vidhāḥ*—threefold; *hi*—only (precisely) (or a verse filler); *atidāruṇāḥ*—extremely terrible; *utpetuḥ*—originated; *bhuvi*—on earth; *divi*—in the sky; *ātmani*—in the body; *āsanna*—imminent; *bhaya*—danger; *śaṁsināḥ*—which forebode.

atha mahotpātāḥ atidāruṇāḥ āsanna-bhaya-śaṁsināḥ bhuvi (bhū-kampādayaḥ) divi (ulkā-pātādayaḥ) ātmani (ca vāma-netra-sphuraṇādayaḥ iti) tri-vidhāḥ hi vraje utpetuḥ.

Right afterward, grave disturbances that forebode an imminent danger happened in Vraja. They were dire, and of three kinds: on earth, in the sky, and in the body.

Śrīdhara Svāmī—On earth, it is an earthquake, etc., in the sky it is the fall of a meteorite and so forth, and in the body it is the quivering of the left eye (in the case of men), and so on. *Āsanna-bhaya-śaṁsināḥ* portends: *āsannam bhayam śaṁsitum śilam yeṣāṁ te*, “they whose nature is to forebode imminent danger.”

Sanātana Gosvāmī—*Atha* means *anantaram eva* (right afterward). *Atidāruṇāḥ* means *svarūpataḥ mahā-bhayaṅkarāḥ* (very frightful by

nature). They are grave disturbances, by the nature of having a very bad cause.

Or, by the aforementioned logic, the purpose was to show to others beginning from Nanda, who is the topmost *bhāgavata*, Kāliya's extreme wickedness, so that these ones would come there.⁷³

Jīva Gosvāmī—(The commentary is the same as the first paragraph above.)

Viśvanātha Cakravartī—Although there is obviously no question of inauspiciousness in relation to the Lord, the manifestation of disturbances is for the purpose of evoking the grief of the cows, of the cowherds, and so on. There is another explanation: The various presiding deities brought about disturbances suspecting inauspiciousness even as regards Kṛṣṇa, insofar as they forgot about His *aīśvarya* since they have affection for Him.

Baladeva Vidyābhūṣaṇa—This omen of inauspiciousness was made only by His *līlā-śakti* in order to completely attract the residents of Vraja there, by agitating their minds.

Anvitārtha-prakāśikā—*Ātmani* (in the body) denotes the quivering of the left side of the body.

10.16.13-15

tān ālakṣya bhayodvignā gopā nanda-purogamāḥ |
vinā rāmeṇa gāḥ kṛṣṇam jñātvā cārayitum gatam ||
tair durnimittair nidhanam matvā prāptam atad-vidaḥ |
tat-prāṇās tan-manaskās te duḥkha-śoka-bhayāturāḥ ||
ā-bāla-vṛddha-vanitāḥ sarve 'nga paśu-vṛttayah |
nirjagmur gokulād dināḥ kṛṣṇa-darśana-lālasāḥ ||

tān—those [disturbances]; *ālakṣya*—seeing; *bhaya-udvignāḥ*—afraid of danger; *gopāḥ*—the cowherds; *nanda-puraḥ-gamāḥ*—among

⁷³ In *Hari-varṇa*, however, there is no mention of disturbances. Rather, the boys sent one of them to tell the news to Nanda (2.12.17); the same rendering is given in *Viṣṇu Purāṇa* 5.7.19.

whom Nanda is the leader (lit. “goes in front”); *vinā rāmeṇa*—without Rāma; *gāḥ*—the cows; *kṛṣṇam*—Kṛṣṇa; *jñātvā*—knowing; *cārayitum*—to graze; *gatam*—had gone; *taiḥ durnimittaiḥ*—because of those bad omens; *nidhanam*—death; *matvā*—thinking; *prāptam*—obtained; *atat-vidaḥ*—they who don’t know Him; *tat-prāṇāḥ*—whose life force is He; *tat-manaskāḥ*—whose minds are on Him; *te*—they; *duḥkha-śoka-bhaya*—by distress, sorrow, and fear; *āturāḥ*—overwhelmed; *ā-bāla-vrddha-vanitāḥ*—including the children, elders, and women; *sarve*—everyone; *aṅga*—(a vocative used for expressing endearment); *paśu-vṛttayaḥ*—whose occupation is related to animals (or who have the mental functions of animals); *nirjagmuḥ*—departed; *gokulāt*—from Gokula (from the cowherd village); *dināḥ*—miserable; *kṛṣṇa-darśana-lālasāḥ*—longing to see Kṛṣṇa.

aṅga! te gopāḥ nanda-purogamāḥ atat-vidaḥ tat-prāṇāḥ tat-manaskāḥ tāt (utpātān) ālakṣya bhayodvignāḥ rāmeṇa vinā gāḥ cārayitum gatam kṛṣṇam jñātvā taiḥ (utpātaiḥ) durnimittaiḥ nidhanam prāptam matvā duḥkha-śoka-bhayāturāḥ sarve ā-bāla-vrddha-vanitāḥ paśu-vṛttayaḥ dināḥ kṛṣṇa-darśana-lālasāḥ gokulād nirjagmuḥ.

My dear Parikṣit, noticing those disturbances, the well-known cowherds, who did not know Him, whose life force is He, whose minds are on Him, and among whom Nanda is foremost, became afraid of danger. Knowing that He had gone without Rāma to graze the cows and thinking, as a result of the bad omens, that Kṛṣṇa had died, they became overwhelmed by distress, sorrow and fear. All of them, including the infants, elders, and women, were miserable. Eager to see Kṛṣṇa, they, whose occupation relates to animals, departed from the village.

Śrīdhara Svāmī—“Noticing them, they departed from Gokula” (*tāt ālakṣya gokulān nirjagmuḥ*): This is a syntactical connection with the third verse (10.16.15).⁷⁴ *Bhayodvignāḥ* signifies *bhaya-hetubhyaḥ*

74 Here, *gokula* means ‘cowherd village’. This usage is seen in *Viṣṇu*

bhūtāḥ (afraid of reasons for danger) or *bhayena kampamānāḥ* (while shaking out of fear). *Atad-vidaḥ* is derived as: *na taṁ vidanti ity atad-vidaḥ*, “They don’t know Him, hence they are *atad-vid*.” *Paśu-vṛttayaḥ* (they whose occupation relates to animals) denotes *ativatsalāḥ* (very affectionate).

Sanātana Gosvāmī—The gist of *rāmaṁ vinā* (without Rāma) is: The inauspiciousness of Him who directly is the younger brother of him, who is most affectionate, is impossible. The rest was explained by Śrīdhara Svāmī. There is another interpretation: *ālakṣyaiva bhayodvignā babhūvuḥ*, “They became afraid of danger after noticing them.”⁷⁵

10.16.14

Therefore: *nidhanam prāptam matvā eva atad-vidaḥ*, “they, who did not care to look into His greatness (*atad-vidaḥ* = *tan-māhātmyam ananusandadhānāḥ*), only thinking that death was obtained...” because: *tat-prāṇāḥ*, “they whose life force is also He” (= *saḥ ca prāṇaḥ jīvanam yeṣām*); as a result: *tan-manaskāḥ*, “they whose minds are only on Him” (= *tasmin eva manaḥ yeṣām*). This means: *sarvathā tad-eka-gatayaḥ* (in every way, their sole recourse is He). *Te* means “the well-known ones (= *te prasiddhāḥ*), in terms of viewing Him as their only dear one,” or *te gopāḥ* (those cowherds). Consequently: *duḥkha-śoka-bhayāturāḥ*, “they who are powerless on account of sorrow and so forth” (= *duḥkhādibhiḥ vivaśāḥ*).

10.16.15

Therefore: *dīnāḥ* (miserable). The sense is: *itaḥ tataḥ muhuḥ*

Purāṇa 5.7.31, which is quoted in the *Toṣaṇis* 10.16.21. In *Hari-vaṁśa* and in *Viṣṇu Purāṇa* as well, the episode of subduing Kālīya occurs after the cowherds’ move to Vṛndāvana. The definition of *gokula* is: *go-kulam go-dhanam syād gavām vraje*, “*Go-kulam* and *go-dhanam* are used in the sense of “a multitude of cows”” (*Amara-koṣa* 2.9.58), and so in this verse the word *gokulāt* is *jahal-lakṣaṇā-vṛtti* (also called *jahat-svārthā*): figurative usage where the literal sense of the word is lost.

75 In like manner, Gaṅgā Sahāya explains that the syntactical connection can be construed severally for each verse: In the first verse, *babhūvuḥ* (they became) is added to *bhayodvignāḥ*. In the second verse, *babhūvuḥ* is added to *duḥkha-śoka-bhayāturāḥ*. In the third verse, *gopāḥ* is the substantive of *paśu-vṛttayaḥ* (*Anvītārtha-prakāśikā*).

skhalantaḥ nipatantaḥ ca (while repeatedly tottering and falling down here and there).⁷⁶ *Kṛṣṇaḥ* denotes *vraja-jana-cittākaraśakaḥ* (He who attracts the hearts of the people of Vraja). The cowherds were eager to see Him: “How is He? Where is He?” (*kṛṣṇa-darśana-lālasāḥ* = *katham kutra asti iti tad-darśanotsukāḥ santaḥ*). Or they are always *kṛṣṇa-darśana-lālasāḥ* by nature, and so only the state of being *tad-eka-gati* (they whose sole recourse is He) is shown.

Jīva Gosvāmī—These three verses form one unit. The gist of *rāmaṁ vinā* (without Rāma) is: It is impossible that the younger brother of him, who is affectionate, grave, most capable, and always dedicated to companionship, can have that sort of predicament right before His eyes. The rest was explained by Śrīdhara Svāmī. There is another interpretation: *ālakṣyaiva bhayodvignā babhūvuḥ*, “They became afraid of danger after noticing them.”

10.16.14

Therefore: *nidhanam eva prāptaṁ matvā*, “Thinking that death was obtained.” This is the discourse of Sarasvatī: *nidhanam* means *nitarām dhanam* (continuous wealth), which connotes: *svīya-yamunā-hrada-rūpaṁ sva-vihāra-sarvasvam* (His all in all for His fun is that place, the lake related to His Yamunā).⁷⁷

(Additions are underlined.) *Atad-vidaḥ* means: “they, who did not care to look into His greatness (*atad-vidaḥ* = *tan-māhātmyam*)

76 This interpretation is an echo of *Hari-varṇa*: *nanda-gopas tu tac chrutvā vajra-pātopamaṁ vacaḥ, ārtāḥ skhalita-vikrāntas taṁ jagāma hradottamam*, “Hearing those words, the cowherd named Nanda was pained, as if he had been struck by a thunderbolt. Stumbling and taking great strides, he went to that best of lakes” (2.12.18). Similarly, it is said in *Viṣṇu Purāṇa*: *hā hā kvāsāv iti jano gopīnām ativihvalaḥ, yaśodayā samaṁ bhrānto druta-praskhalitaṁ yayau. nanda-gopas ca gopās ca rāmaś cādbhuta-vikramaḥ, tvaritaṁ yamunāṁ jagmuḥ kṛṣṇa-darśana-lālasāḥ*, “The cowherd ladies were very perturbed: “Alas, alas! Where is He?” Unsteadily moving along with Yaśodā, they went rapidly and totteringly. The cowherd named Nanda, the cowherds, and Rāma swiftly went to the Yamunā. Eager to see Kṛṣṇa, their strides were amazing” (*Viṣṇu Purāṇa* 5.7.21.22).

77 In *Krama-sandarbha*, Jīva Gosvāmī edited that as follows: *nidhanam iti nitarām dhanam śrī-yamunā-hrada-rūpaṁ iti vāstavārthaḥ*, “the true meaning of *nidhanam* is ‘continuous wealth’, the form of a lake related to the Yamunā.” Moreover, *Medinī-kośa* states: *dhanam tu go-dhane vitte, “Dhanam means go-dhana (wealth of cows, i.e. cows) and vittam (wealth).”*

ananusandadhānāḥ).” How is it that they had a doubt about it? To that he says: tat-prāṇāḥ, “they whose life force is also He” (= *saḥ ca prāṇaḥ jīvanam yeṣām*); as a result: *tan-manaskāḥ*, “they whose minds are only on Him” (= *tasmin eva manaḥ yeṣām*). This means: *sarvathā tad-eka-gatayaḥ* (in every way, their sole recourse is He). *Te* means “the well-known ones” (= *te prasiddhāḥ*), in terms of viewing Him as their only dear one. This means they were infused with the mood of the nature of vātsalya for Him, as persons who are paśu-vṛtti (busy with tending animals).

10.16.15

Paśu-vṛttayaḥ denotes: “they have the mental functions of animals, in the sense of an aspect of vātsalya (= *paśu-vṛttiḥ vātsalyāmśe yeṣām*). Therefore: *dīnāḥ*. The sense is: *itah tataḥ muhuḥ skhalantaḥ nipatantaḥ ca* (while repeatedly tottering and falling down here and there). *Kṛṣṇaḥ* denotes *vraja-jana-cittākaraśakah* (He who attracts the hearts of the people of Vraja). *Kṛṣṇa-darśana-lālasāḥ* signifies: *katham kutra asti iti tad-darśanotsukāḥ santaḥ*, “being eager to see Him: “How is He? Where is He?”” Or they are like that just by nature.

Viśvanātha Cakravartī—“Noticing them, they departed from Gokula” (*tān ālakṣya gokulān nirjagmuḥ*): This is a syntactical connection with the third verse.

10.16.14

“Thinking that death was obtained” (*nidhanam eva prāptam matvā*). This is the discourse of Sarasvatī: *nidhanam* means *nitarām dhanam*. *Paśu-vṛttayaḥ* portends: “they whose existence is like that of animals, on account of great grief, meaning it is void of the knowledge, which is sound judgment, that counteracts it” (in reference to: “thinking that death was obtained”) (= *mahā-śokāt paśūnām iva buddhi-viveka-pratīkāra-jñāna-sūnyā vṛttiḥ sattā yeṣām te*).

Baladeva Vidyābhūṣaṇa—*Nidhanam* means *nāśam* (destruction, death). A double meaning, *nitarām dhanam*, is hinted at by the goddess of speech. *Atad-vidah* means “not knowing the ways of His *līlā-śakti*.”

Śrīnātha Cakravartī—“Knowing that Kṛṣṇa had gone without Rāma to graze the cows and thinking that their own death had come...” (*nidhanam prāptam matvā = sveṣām maraṇam samāgataṁ matvā ca*).

Bṛhat-krama-sandarbhā—Or: *rāmeṇa vinā atad-vidaḥ* (not knowing Him without Rāma); only Rāma knows Him.

Siddhānta-pradīpa—They did not know Him, Śrī Kṛṣṇa, as Kāla-kāla (the controller of Time; the death of Death). In this regard, the statement of Śruti: *jñāḥ kāla-kālo guṇī sarva-vid yaḥ* (*Śvetāśvatara Upaniṣad* 6.2) should be examined.

Anvitārtha-prakāśikā—The compound *ā-bāla-vṛddha-vanitāḥ* means: *bālān vṛddhān vanitāḥ ca abhivyāpya* (including the infants, the elders, and the women). The absence of the ablative case is poetic license.⁷⁸ There is another derivation: *āvṛtāḥ bāla-vṛddha-vanitāḥ yaiḥ*, “they by whom the infants, elders, and women are surrounded (*ā = āvṛtāḥ*),” on account of being worthy of protection. The compound is formed by: *prādībhyo dhātu-jasya*.⁷⁹

10.16.16

*tāms tathā kātārān vikṣya bhagavān mādhaveḥ |
prahasya kiñcin novāca prabhāva-jño 'nujasya saḥ ||*

tān—them; *tathā*—like that; *kātārān*—afraid; *vikṣya*—seeing; *bhagavān*—the Lord; *mādhavaḥ*—the descendant of Madhu (or the

78 The *sūtra* is: *ān-yuktāt pañcamī maryādābhividhyoḥ*, “The ablative case is used after a word connected with *ā[ni]* when the sense is either *maryādā* (up to the limit) or *abhividhi* (inclusion)” (*Hari-nāmāmṛta-vyākaraṇa* 686). Thus the form should be *ā bāla-vṛddha-vanitāt*. It can also be an *avyayibhāva* compound: *ā-bāla-vṛddha-vanitam*.

79 The rule is: *prādībhyo dhātu-jasyottara-padasya lopaś ca vā bahuvrīhir vaktavyaḥ*, “The optional deletion, in regard to which there is a *bahuvrīhi*, of what arises from a verbal root, which is the next word, after *pra* and so on, should also be stated” (*Vārttika* 2.2.24) (*ku-prādayo madhya-pada-lopaś ca*, HNV 931). Jīva Gosvāmī gives the example: *pragato vaiṣṇavaḥ pra-vaiṣṇavaḥ*, “*Pra-vaiṣṇava* means *pragataḥ vaiṣṇavaḥ* (an eminent Vaiṣṇava)” (HNV 931 *vṛtti*).

master of knowledge); *balah*—Bala; *prahasya*—laughing; *kiñcit na uvāca*—did not say anything; *prabhāva-jñah*—He who knows the might; *anujasya*—of the younger brother; *saḥ*—He.

balah bhagavān mādhabaḥ tāt tathā kātārān vikṣya prahasya kiñcid na uvāca, (yataḥ) saḥ (balah svasya) anujasya prabhāva-jñah (abhavat).

Noticing how they were afflicted, Bala, the Lord, a descendant of Madhu, laughed and said nothing. He knew the might of his younger brother.

Śrīdhara Svāmī—*Kātārān* means *bhītān* (afraid).

Sanātana Gosvāmī—*Tathā* means *tādṛśān* (who were like that), that is, “although they have all kinds of knowledge and so on.” *Kātārān* means either *bhītān* (afraid) or *viḥvalān* (emotionally distressed). Or: *tādṛśa-kātarya-prāptān api tān*, “after directly seeing (*vikṣya* = *sāksād dṛṣtvā*) them, though they had attained that sort of agitation, he—meaning although for him the sole dear person is His younger brother (*saḥ* = *anujaika-priyaḥ api*)—, Bala, laughed loudly (*prahasya* = *uccair hasitvā*) and did not say anything” (*kiñcin novāca* = *kiñcid api na uvāca*)—or: *kiñcit prahasya* (he laughed a little)—because he is omniscient (*bhagavān* = *sarva-jñah*). Specifically, he took birth in Madhu’s genealogical line (*mādhabaḥ* = *madhu-varṇśodbhavaḥ*). Therefore: *anujasya prabhāva-jñah*, “he knows the godly might of the younger brother, or he knows His eminent state of being (*prabhāvam* = *prakṛṣṭam bhāvam*)⁸⁰ which is for the sake of banishing Kāliya, i.e. he knows the purpose behind His performing this and that.” The laughter was to lighten their grief and so on. Moreover, not saying anything is, by hinting at his cognizance of the Lord’s motive, for the sake of pacifying them.

Or, due to laughing and not saying anything, this is Bādarāyaṇi’s

80 This derivation of *prabhāva* is originally from *Kāśikā* 3.3.24. Thus the word *prabhāva* is made by the rule beginning *prāḍibhyo dhātu-jasya*, cited in *Anvitārtha-prakāśikā* 10.16.15.

statement of intimacy and anger directed at Him. *Bhagavān* denotes either *parama-svatantraḥ* (completely independent) or *nirapekṣaḥ* (he does not require anything). By a glimpse of the connection with Madhu's line, the sense of *mādhavaḥ* is: his heart does not melt out of intense affection like the cowherds' hearts do; or the sense is: *madhu-pāna-rasikaḥ* (the stylish enjoyer of drinking liquor). *Balaḥ* means *balavān eva* (he is only strong), but not *buddhimān* (intelligent), because: *saḥ* (he, the well-known one), which means: *haladharaḥ* (the wielder of the plow). The gist is: That is fitting for him.

Jīva Gosvāmī—"Directly seeing (*vikṣya* = *sākṣād dṛṣtvā*) them, though they had attained that sort of agitation (*tāms tathā kātārān* = *tādrśa-kātarya-prāptān api tān*), he—meaning although for him the sole dear thing is Gokula (*saḥ* = *gokulaika-priyaḥ api*)—, Bala, the Lord—that is, although he has all powers—and although he is the master of all knowledge (*mādhavaḥ* = *sarva-vidyā-patiḥ api*), did nothing, as if he were incapable, nor did he give some counsel, as if he were ignorant, but, though he felt sorrowful due to their sorrow, for the sake of their fortitude he manifestly smiled, only outwardly (*prahasya* = *prakaṭam hasitvā*) (*prakaṭam* = *bahir eva*), and remained silent (*kiñcin novāca* = *tūṣṇīm āsit*)."

"He knows the truth about his younger brother" (*prabhāva-jñō 'nujasya saḥ* = *ayaṁ nijānujasya tattva-jñāḥ*). This means: "He, who is also affectionate, smiled to let them know: "There's no reason to worry about it."" So if he is like this, why didn't he give a hint of his capabilities in a time of danger nor clearly teach about Kṛṣṇa's power? In response, Śuka says: *prabhāva-jñāḥ*. The substance is: Due to knowing Him, he is unable to do that without His desire. Furthermore, the etymology of the name *mādhava* is explained in *Śrī Hari-varṇa*:

*mā vidyā ca yataḥ proktā tasyā īśo yato bhavet |
tasmān mādhava-nāmāsi dhavaḥ svāmīti kīrtitaḥ ||*

"Given that *mā* means knowledge and that God is the master of it, You are named Mādhava. Dhava means *svāmī*." (*Hari-varṇa* 3.88.49)

Krama-sandarbha—‘Mādhava’ is derived as: *sarva-vidyā-patīḥ* (the master of all knowledge).

Viśvanātha Cakravartī—‘Mādhava’ is from the derivation in this statement of *Hari-vamśa*: *mā vidyā...* (see above). *Prabhāva-jñāḥ* is construed as: *prabhāvaṁ lilaiśvaryam jñāti iti saḥ*, “He knows the might of the pastime (*prabhāva* = *lilaiśvarya*).” Although Bala has much *prema* for his younger brother, the covering of his *aiśvaryas* (godly capabilities and assets), out of *prema*, was done only by *lilā-śakti* in conformity with Kṛṣṇa’s will, otherwise who would have been able to stop Nanda and others, who really wanted to immediately plunge in the serpent’s lake on account of the confusion of grief?

Bala laughed (*prahasya*) by remembering that Kṛṣṇa has human pastimes: “Playing with Śeṣa-nāga, my *svarūpa*, does not appeal to Him, but playing with the base serpent called Kāliya, who is material and insignificant, does.”

“He didn’t say anything” (*kiñcin novāca*) on account of the inappropriateness of him obstructing them, who were blinded by grief and who desired to see Kṛṣṇa, and because of being unable to do so. However, there was a showing of his laughter and of his absence of grief, because of which he, making them infer that there was nothing wrong, slackened their desire to give up their lives.

Vallabhācārya—“Seeing them, who were utterly miserable in that way (*tathā kātarān* = *tathā atidīnān*), he laughed, remembering the Lord’s test, and said nothing because he knows the power of his younger brother.”

10.16.17

te ’nveṣamāṇā dayitaṁ kṛṣṇam sūcitayā padaiḥ |
bhagaval-lakṣaṇair jagmuḥ padavyā yamunā-taṭam ||

te—they; *anveṣamāṇāḥ*—searching for; *dayitaṁ*—who is dear; *kṛṣṇam*—Kṛṣṇa; *sūcitayā*—that was indicated; *padaiḥ*—by footprints; *bhagavat-lakṣaṇaiḥ*—which characterize the Lord; *jagmuḥ*—they went; *padavyā*—by the path; *yamunā-taṭam*—to the bank of the Yamunā.

te kṛṣṇaṁ dayitaṁ anveṣamāṇāḥ bhagaval-lakṣaṇaiḥ padaiḥ sūcitayā padavyā yamunā-taṭaṁ jagmuḥ.

Searching for their dear Kṛṣṇa, they went to the shore of the Yamunā by the path indicated by footprints that characterize the Lord.

Śrīdhara Svāmī—“...by the path (*padavyā* = *mārgena*) that was indicated by footprints which characterize the Lord (*bhagaval-lakṣaṇaiḥ* = *bhagavantaṁ lakṣayanti yāni padāni taiḥ*).”

Viśvanātha Cakravartī—(The commentary is the same.)

Sanātana Gosvāmī—*Dayitam* (dear) hints at their being knowledgeable of the characteristics of His feet and at the reason for their immediately perceiving those signs. The reason for being dear is: *kṛṣṇam*. Therefore: *anveṣamāṇāḥ*, which stands for *anviṣyantaḥ*, means *mṛgayamāṇāḥ* (searching).

Jīva Gosvāmī—*Anveṣamāṇāḥ* stands for *anvicchantaḥ* (searching).⁸¹ The reason for that is *dayitam*. And the reason for that is *kṛṣṇam*.

10.16.18

*te tatra tatrābja-yavāṅkuśāsani-
dhvajopapannāni padāni viś-pateḥ |
mārge gavām anya-padāntarāntare
nirikṣamāṇā yayur aṅga sa-tvarāḥ ||
upajāti (12)*

te—they; *tatra tatra*—here and there; *abja*—a lotus (“born from water”); *yava*—a barleycorn; *aṅkuśa*—an elephant goad; *āsani*—a thunderbolt; *dhvaja*—and a flag; *upapannāni*—endowed with; *padāni*—the footprints; *viś-pateḥ*—of the master of cowherds; *mārge gavām*—on the path of the cows; *anya-pada*—footprints of

81 The participle *anviṣyantaḥ* is made from the verbal root *iṣ gatau* (4P) (to go, move), whereas *anvicchantaḥ* is made from *iṣ[u] icchāyām* (6P) (to desire, want).

others; *antara-antare*—amidst, time and time again; *nirikṣamāṇāḥ*—observing; *yuyuh*—went; *aṅga*—(a vocative used for expressing endearment); *sa-tvarāḥ*—they who have speed.

aṅga! te (nanda-gopādayaḥ) gavām mārge tatra tatra anya-padāntarāntare viś-pateḥ (kṛṣṇasya) abja-yavāṅkuśāsani-dhvajopapannāni padāni nirikṣamāṇāḥ sa-tvarāḥ yayuh.

My dear Parikṣit, observing the footprints of the master of cowherds, which are endowed with a lotus, a barleycorn, an elephant goad, a thunderbolt, and a flag, amidst other kinds of footprints here and there on the path of the cows, they went quickly.

Śrīdhara Svāmī—In this verse, he talks about the method of knowing the path by the footprints. *Viś-pateḥ* means *śrī-kṛṣṇasya*.

Anya-padāntarāntare means: *anyeṣāṁ padānām antarāntare madhye madhye*, “in the midst of the footprints of others.” The cowherds went quickly on the path of the cows by disregarding those various footprints. The gist is: They did so like quick, meaning serious (*sa-tvarāḥ* = *apramattāḥ*), yogis who are on the path of the scriptures (*gavām mārge* = *śrutinām mārge*)⁸² seek the Absolute Truth by eliminating various *upādhis* (material characteristics).

Sanātana Gosvāmī—“Here and there” (*tatra tatra*) means “everywhere, in the places where the splendorous lotus feet were impressed.” How is it that the footprints of Him who had left a long time ago and was surrounded by the herders of animals, were not erased? And why were they not stepped on by animals, birds, and so forth? To that he says: *viś-pateḥ*, which signifies: *viśām prāṇa-dhanānām patyuh* (of the master of the cowherds, a master who is the wealth of their life force). The drift is: No one stepped on His footprints, which are the great wealth of the residents of the forest of Vraja and are diligently maintained as the ornaments of the Earth.

Jīva Gosvāmī—“Here and there” (*tatra tatra*) means “on the ground

82 *Go* can mean *vāk* (speech, words).

where the resplendent feet had been placed.” *Viś* means *vaiśya*, the cowherds, therefore *viś-pateḥ* denotes *gokula-pateḥ*. The absence of *ṣ* and so on is because of the meter.

Regarding *anya-padāntarāntare*, no one stepped on the footprints of His, though He was surrounded by the animals and by the herders of animals and had left a long time ago. These reasons can possibly explain it: They were protected right on the ground as the Earth’s own ornaments; they were the abode of everyone’s love; and they have great power (*mahā-prabhāva*) in terms of not being damaged even by inert things such as the wind. Also because of *bhagaval-lakṣaṇaiḥ* (they characterize the Lord) (10.16.17), the drift is: Given that they are the abode of that kind of *prema*, how could His footprints possibly be forgotten? They should not be transgressed by Kāliya.

Viśvanātha Cakravartī—In this verse, he talks about the method of knowing the path by the footprints. *Viś-pateḥ* means: *viśām vaiśyānām gopānām patyuh adhyakṣasya kṛṣṇasya*, “of Kṛṣṇa, the master, i.e. overlord, of the cowherds (*viś* = *viśām* = *vaiśyānām* = *gopānām*).” The absence of *ṣ* is poetic license. (The rest of the commentary is the same as the second paragraph in *Bhāvārtha-dīpikā*.)

Vallabhācārya—Looking at the Lord’s footprints, the cowherds’ life force came back and so they went quickly. The barleycorn is conducive to fame. The line that is the form of a lotus is for denoting one who is most worthy of being served. The line of the goad is for taming the elephantlike minds of the devotees. The thunderbolt is for the termination of sinful reactions. The flag is for the sake of bestowing a place to live where there is no fear.

Anvītārtha-prakāśikā—The absence of *ṣ*, in *viś-pateḥ*, is poetic license.⁸³

83 The proper form is *viṭ-pateḥ*. The nominal base is *viś*. *Amara-koṣa* states: *ūravyā ūrujā aryā vaiśyā bhūmi-sprśo viśaḥ*, “The words *ūravya* (born from the thigh), *ūruja* (born from the thigh), *arya*, *vaiśya*, *bhūmi-sprś*, and *viś* [are synonymous and mean ‘cowherd’]” (2.9.1), but by the rules of *sandhi*, *viś* changes to *viṣ* (HNV 182), then to *viḍ* (HNV 184), and then to *viṭ*

10.16.19

*antar-hrade bhujaḡa-bhoga-paritam ārāt
 kṛṣṇam nirīham upalabhya jalāśayānte |
 gopāṁś ca mūdha-dhiṣaṇān paritaḡ paśūṁś ca
 saṅkrandataḡ parama-kaśmalam āpuḡ ārtāḡ ||
 (vasanta-tilakā)*

antaḡ-hrade—within the lake; *bhujaḡa*—of the snake (“which goes crookedly”); *bhoga*—by the body (or by the coils); *paritam*—surrounded; *ārāt*—from afar; *kṛṣṇam*—Kṛṣṇa; *nirīham*—motionless; *upalabhya*—beholding; *jala-āśaya*—of the body of water; *ante*—at the brink; *gopān*—the cow herders; *ca*—and; *mūdha-dhiṣaṇān*—unconscious (“whose minds are stupefied”); *paritaḡ*—all around; *paśūn ca*—the animals; *saṅkrandataḡ*—fully wailing; *parama-kaśmalam*—the topmost stupefaction; *āpuḡ*—they got; *ārtāḡ*—pained.

*(te nanda-gopādayaḡ) kṛṣṇam antar-hrade bhujaḡa-bhoga-paritam
 nirīham ārād upalabhya mūdha-dhiṣaṇān jalāśayānte (vartamānān)
 gopān ca paritaḡ saṅkrandataḡ paśūn ca (dṛṣṭvā ca) ārtāḡ (santaḡ)
 parama-kaśmalam āpuḡ.*

The cowherds beheld Kṛṣṇa from afar. He was motionless in the middle of the lake and surrounded by the snake’s body. When they also saw the cow herders, who had swooned at the edge of the body of water, and the animals, which were piteously lowing everywhere, they were pained and reached a state of a massive stupor.

Śrīdhara Svāmī—And after that, “Seeing, from afar (*ārād upalabhya* = *dūrād nirīkṣya*), Kṛṣṇa, who was surrounded by the snake’s body (*bhujaḡa-bhoga-paritam* = *sarpa-śarīra-veṣṭitam*), and seeing the cowherds and the animals (*gopāṁś ca paśūṁś ca* = *gopāṁś ca paśūṁś ca tathā nirīkṣya*), they were pained and got highly bewildered (*parama-kaśmalam āpuḡ* = *param moham prāpuḡ*).”

(HNV 63): for instance, *viṭ-patiḡ*, in *Bhāgavatam* 4.23.32. The reason for the anomaly is that a double meaning is unwanted.

Sanātana Gosvāmī—“Perceiving the animals too (*paśūṁś ca = paśūṁś ca upalabhya*), which were completely crying (*saṅkrandataḥ = samyak krandataḥ*) everywhere, that is, in the eastern, southern, and western borders of that lake, which pervades a little more than one *yojana*, the cowherds got stupefaction” (*mūḍha-dhiṣaṇān = moham gatān*)...” because of the animals’ condition, which involved crying: They, encompassing the whole lake, were everywhere here and there in order to see the Lord, who was playing. In point of *ca* (and) (*gopāṁś ca paśūṁś ca*), the two conjunctions make us aware of the predominance of both of them in that regard. Or one *ca* has the sense of *ukta-samuccaya* (adding something stated) [and signifies *gopān paśūṁś ca*], and the other signifies *pakṣiṇo ’pi* (and the birds).

Jiva Gosvāmī—*Mūḍha-dhiṣaṇān* means *moham gatān* (they got stupefaction). *Paritah* means *sarvam eva tīraṁ vyāpya*, “[the animals] pervaded the entire shoreline.”

Viśvanātha Cakravartī—He talks about the consternation of the cowherd men and ladies, in a general way.

In the middle of the lake (*antar-hrade = hrada-madhye*), He was surrounded by the snake’s body (*bhujaga-bhoga-paritam = sarpa-śarīra-veṣṭitam*). “Hey children, tell us what happened. Did Kṛṣṇa fall in the water because Kāliya pulled Him by force? Or did Kṛṣṇa dive from the bank and fall in the water? If so, did He do that by His own will or by the instruction of some other one?” “Seeing the cowherders (*gopān = gopān vīkṣya*), whose minds were stupefied, that is, their intellects entered a swoon (*mūḍha-dhiṣaṇān = mūḍha-dhiyaḥ = mūrccita-buddhīn*)—at the time of asking such questions, meaning they were unable to speak nor move anything—, they reached a state of swoon that was even more intense than theirs (*parama-kaśmalam = tan-mūrccātāḥ sakāśād apy atimūrccām*).”

10.16.20

*gopyo ’nurakta-manaso bhagavaty anante
tat-sauhrda-smīta-viloka-giraḥ smarantyaḥ |
graste ’hinā priyatame bhṛṣa-duḥkha-taptāḥ
śūnyam priya-vyatihṛtaṁ dadṛśus tri-lokam ||
(vasanta-tilakā)*

gopyaḥ—the cowherd girls; *anurakta-manasaḥ*—whose minds (or hearts) are passionate; *bhagavati*—about the Lord; *anante*—who is unlimited; *tat*—His; *sauhr̥da*—friendship; *smīta*—smile; *viloka*—glance (or in private, i.e. “without people”); *giraḥ*—and words; *smarantyaḥ*—remembering; *graste ahinā priyatame*—when the beloved was swallowed⁸⁴ by the serpent; *bhṛ̥ṣa-duḥkha*—by intense sorrow; *taptāḥ*—who were burned; *śūnyam*—void; *priya-vyatihṛtam*—(see below); *dadṛśuḥ*—saw; *tri-lokam*—the three worlds.

gopyaḥ bhagavati anante anurakta-manasaḥ tat-sauhr̥da-smīta-viloka-giraḥ smarantyaḥ priyatame ahinā graste (sati) bhṛ̥ṣa-duḥkha-taptāḥ (satyaḥ) priya-vyatihṛtaṁ tri-lokaṁ śūnyam dadṛśuḥ.

Sanātana Gosvāmī / Jīva Gosvāmī—

bhagavati anante priyatame ahinā graste (sati) gopyaḥ anurakta-manasaḥ tat-sauhr̥da-smīta-viloka-giraḥ smarantyaḥ bhṛ̥ṣa-duḥkha-taptāḥ (satyaḥ) priya-vyatihṛtaṁ tri-lokaṁ śūnyam dadṛśuḥ.

Recalling His friendship, His smile, His glances and His utterances, the *gopīs*, whose hearts were passionate about the unlimited Lord, were inflamed by intense sorrow when their darling was engulfed by the serpent. Without Him, their beloved, they saw the three worlds as desolate.

Śrīdhara Svāmī—The syntactical connection is: *priya-vyatihṛtaṁ tri-lokaṁ śūnyam dadṛśuḥ*, “They saw the three worlds (*tri-lokaṁ* = *trailokyam*), which were without the beloved, Śrī Kṛṣṇa (*priya-vyatihṛtam* = *priyeṇa śrī-kṛṣṇena virahitam*), as a void.”

Sanātana Gosvāmī—Having described generally in this way everyone’s bad condition, in that regard he mentions the particularity of the divine *gopīs*. “When the Lord, He who has all godly capabilities and assets (*bhagavati* = *sarvaiśvarya-yukte*)—and

84 In *Brahma-vaivarta Purāṇa*, it is said that Kālīya swallowed Kṛṣṇa: *kālīyaḥ krodha-vihvalaḥ jagrāsa śrī-harim* (4.19.10).

therefore the devotees have no annihilation because of Him; or He is not delimited (*anante = na vidyate antaḥ nāsaḥ bhaktānām api yasmāt, aparicchinne vā*): the impossibility of being eaten by a snake is said in this way—, was overcome by the snake's body only by His will (*graste = tad-icchayā eva bhogena ākrānte sati*), they were burned by intense sorrow,” because: *anurakta-manasaḥ*, “they have constant love by nature” (= *svabhāvataḥ nirantara-premavatyah*). Why? *priyatame* (Kṛṣṇa is dearest). The sense is: The self is dear; Paramātmā is dearer; Śrī Kṛṣṇa is dearest, since He is distinguished compared to him. The sense is they were overwhelmed by the weight of love for Him, by not considering the truth about Him.

There is another explanation. “When He, who is supremely beautiful (*bhagavati = parama-sundare*), whose qualities are not delimited (*anante = aparicchinna-guṇe*), and who is more dear than anything only due to the nature (*priyatame = svabhāvataḥ eva sarvataḥ adhika-priye*)⁸⁵—for this reason they are always *anurakta-manah*, and now too—, was surrounded everywhere by the snake's body as if He were swallowed (*graste = grasta-vat sarvataḥ bhogena pariveṣṭite sati*), they, being burned by intense sorrow (*bhr̥ṣa-duḥkha-taptāḥ = bhr̥ṣa-duḥkha-taptāḥ satyah*) while remembering His smile, glances, and words, all of which were accompanied with love (*tat-sauhr̥da-smita-viloka-giraḥ = tasya sauhr̥dena yāḥ smitāvaloka-giraḥ tāḥ*) (*sauhr̥dena = premṇā*)...”

Śūnyam (void) is because, due to the confusion of grief, they considered that the death of the worlds was like their own, or it's because of considering the nonexistence of everything due to the absence of their *priyatama*.

Jīva Gosvāmī—(The commentary is the same as the first two paragraphs in *Bṛhad-vaiṣṇava-toṣaṇī*. In addition:) *Priya-vyatihṛtam* means: *priyeṇa eva kartrā viśeṣeṇa atiśayena hṛtam*, “The girls saw the three worlds as completely stolen in a special way by the beloved.” The world was stolen, meaning it was made to be forgotten to illustrate that He had been devoured and to bring about

85 Jīva Gosvāmī changed this explanation of *priyatame* to: *kasyacit priyatare tāsāṁ tu priyatame*, “He is dearer to someone (Balarāma), but is dearest only to those girls” (*Laghu-vaiṣṇava-toṣaṇī*).

the condition of being like a person who is blind and deaf.

In the reading *priya-vyatikṛtam*, the meaning is exactly like that: *priyeṇa hetunā bhraṣṭam* (the worlds, ruined because of the beloved), because of *Viśva-prakāśa*: *vyatikaraḥ samākhyāto vyasane vyatisajjane*,⁸⁶ “*Vyatikara* means *vyasanam* and *vyatisajjana*,” and because of *Amara-koṣa*: *vyasanam vipadi bhramṣe*, “*Vyasanam* means *vipad* (accident, disaster) and *bhramṣa* (ruin, loss, destruction, fall),” (*Amara-koṣa* 3.3.120). In Śrīdhara Svāmī’s commentary, the purport of his gloss *virahitam*, which has the sense of *tyājitam* (caused to be relinquished), is the same. Therefore: *tādṛśam jagat śūnyam dadṛśuḥ*, “The girls saw the world, which was like that, as a void.”

Śūnyam is because, due to the confusion of grief, they considered that the death of the worlds was like their own, or it’s because of considering the one form of all due to the absence of their *priyatama*.

Viśvanātha Cakravartī—He talks about the consternation of the girls who had *anurāga* at that time. *Bhagavaty anante* means *parama-sundare ananta-guṇe*, “[the girls whose hearts had love for Him,] whos is supremely beautiful and has unlimited qualities.” “They remembered His friendship with them; His smile of love; and His words, that is, His sexual talk done in private” (*tat-sauhrda-smīta-viloka-giraḥ* = *tasya sauhrdam sva-viṣayakam prema-smitam vilokam giram saurata-vārtam ca*) (*vilokam* = *rahasi kṛtam*).

The syntactical connection is: *tri-lokam priya-vyatikṛtam śūnyam dadṛśuḥ*, “They saw the three worlds, which were without the darling (*priya-vyatikṛtam* = *priyeṇa virahitam*), as a void—since it had become ashes by the conflagration of separation from Him.” In the reading *vyatihṛtam*, the sense is: *priyeṇa eva viśeṣeṇa atīṣayena ca hṛtam sva-daśāntaḥ-pāṭi iti kṛtam*, “The world was especially (*vi* = *viśeṣeṇa*), intensely (*ati* = *atīṣayena*), taken away by the darling.” They thought that the condition of the world was part of their own.

Baladeva Vidyābhūṣaṇa—From the statement: *bṛhad-guṇatvād yam anantam āhuḥ*, “[The Lord,] who they call Ananta on account

86 *vyatiṣaṇjane* (Kṛṣṇa-Śāṅkara Śāstrī’s edition); *vyasana-vyatiṣaṇgayoḥ* (*Viśva-koṣa*, *ra-catuṣkam* 225)

of having great qualities” (*Bhāgavatam* 1.18.19), *anante* signifies *mahā-guṇa-śālīni* (for Him, who abounds in great qualities).

Bṛhat-krama-sandarbhā—*Graste* (swallowed) denotes *ruddhe sati* (when He was obstructed).

Vira-Rāghava—*Tri-lokam* means *tri-lokīm*.

Anvitārtha-prakāśikā—*Tri-lokam* is analyzed as: *try-avayavam lokam* (the world, which has three parts). *Graste* signifies *grhīte sati* (when He was grabbed).

10.16.21

*tāḥ kṛṣṇa-mātaram apatyam anu praviṣṭām
tulya-vyathāḥ samanugrhya śucaḥ sravantyaḥ |
tās tā vraja-priya-kathāḥ kathayantya āsan
kṛṣṇānane 'rpita-dṛśo mṛtaka-pratikāḥ ||
(vasanta-tilakā)*

tāḥ—the women; *kṛṣṇa-mātaram*—Kṛṣṇa’s mother; *apatyam anu*—making the son the target; *praviṣṭām*—who had begun to enter (or *apatyam anupraviṣṭām*—who had begun to enter near the son); *tulya-vyathāḥ*—whose anguish resembled [hers]; *samanugrhya*—properly holding back; *śucaḥ*—of sorrow; *sravantyaḥ*—rivers; *tāḥ*—various; *vraja-priya-kathāḥ*—topics about the dear one of Vraja; *kathayantyaḥ*—while narrating; *āsan*—they were; *kṛṣṇa-ānane*—on Kṛṣṇa’s face; *arpita-dṛśaḥ*—whose eyes were fixed; *mṛtaka-pratikāḥ*—like a deceased person (or whose body parts [resemble the body parts] of a deceased person).

tāḥ (gopyaḥ) apatyam (śrī-kṛṣṇam) anupraviṣṭām kṛṣṇa-mātaram (śrī-yaśodām) samanugrhya (tat-)tulya-vyathāḥ (api) śucaḥ sravantyaḥ tāḥ tāḥ vraja-priya-kathāḥ kathayantyaḥ kṛṣṇānane arpita-dṛśaḥ (ca satyaḥ) āsan. (paścāt tāḥ) mṛtaka-pratikāḥ (babhūvuh).

The women properly and continuously restrained Kṛṣṇa’s mother, who had begun to enter near her son. Their anguish was similar to hers: They were rivers of grief. While they were narrating various

topics about Kṛṣṇa, who is dear to the residents of Vraja, their eyes were riveted on His face. Their body parts became pale like those of deceased people.

Sanātana Gosvāmī—Someone might wonder: “Alas! What was His mother like?” In consideration of this, while revealing a little something, with a burden of grief, he mentions the specific condition of all those women. *Apatyam* is derived as: *na patati kasmin api duḥkhe kulam yasmāt tad apatyam parama-sneha-pātra-putram*, “A descendant is one because of whom the genealogical line does not fall in any unhappiness whatsoever, in other words He is a son who is the recipient of the highest affection.” Therefore: *apatyam anu prataptām*, “[Yāśodā,] who was afflicted intensely, more than ever before, about Him, meaning for His sake (= *apatyam lakṣi-kṛtya tad-artham prakarṣeṇa sarvataḥ adhikatayā taptām*) (*anu* = *lakṣi-kṛtya* = *tad-artham*).”

“Though their anguish was similar [to hers] (*tulya-vyathāḥ* = *tulya-vyathāḥ api*), after they properly, continuously held her back (*samanugrhya* = *samyag anu dhrtvā*) (*anu* = *nirantaram*)—otherwise she would have vehemently entered the lake at once—, they, releasing, as the form of a flow (*sravantyaḥ* = *pravāha-rūpeṇa muñcantyaḥ*), tears of grief (*śucaḥ* = *śokāśrūṇi*), were narrating various topics—all the topics that were previously told, or incredible topics (*tās tāḥ* = *pūrvoktāḥ sarvāḥ, anirvacanīyāḥ vā*)—about the dear one of Vraja (*vraja-priya* = *vrajasya priyaḥ tasya*), or about Him for whom Vraja is dear (*vraja-priya* = *vrajaḥ eva priyaḥ yasya tasya*).” Alternatively, “topics about Kṛṣṇa, the dear one, that are in Vraja” (*vraja-priya* = *vraje vartamānāḥ priyasya kṛṣṇasya*), or “topics that are dear to Vraja” (*vraja-priya* = *vrajasya priyāḥ*). The topics are the various occurrences in Kṛṣṇa’s games of *bālya* and so forth, or they are chats accompanied with humor involving smiles and sweet glances. In every way, wailing out of extreme grief is stated. Or the topics are the forms of the killing of Vatsa, Baka, and so on. The gist is: “Those kinds of big scoundrels were killed by Kṛṣṇa, so what is this vile serpent in comparison? He will liquidate him, then He will come back.” The gist is they were narrating those topics to pacify His mother. In *Śrī Viṣṇu Purāṇa*, there is a detailed mention of those ladies’ grief:

sarvā yaśodayā sārdham viśāmo 'tra mahā-hrade |
nāga-rājasya no gantum asmākaṁ yujyate vraje ||
divasaḥ ko vinā sūryaṁ vinā candreṇa kā niśā |
vinā vṛṣeṇa kā gāvo vinā kṛṣṇeṇa ko vrajaḥ ||
vinākṛtā⁸⁷ na yāsyāmaḥ kṛṣṇenānena gokulam |
araṇyaṁ⁸⁸ nāpi sevyam ca vāri-hīnaṁ yathā saraḥ ||
yatra nendīvara-dala-prakhya-kāntir ayaṁ hariḥ |
tenāpi mātur vāsena ratir astīti vismayah ||
utphulla-paṅkaja-dala-spaṣṭa-kānti-vilocanam |
apaśyanto harim dīnāḥ katham goṣṭhe bhaviṣyatha ||
atyartha-madhurālāpa-hṛtāśeṣa-mano-dhanāḥ |
na vinā puṇḍarikākṣaṁ yāsyāmo nanda-gokulam ||
bhogenāviṣṭitasyāpi sarpa-rājasya paśyata |
smita-śobhi-mukhaṁ gopyaḥ kṛṣṇasyāsmad-vilokane ||

“[The cowherd ladies said:] The cowherd ladies said: “All of us are going to enter the big lake of the Snake King now along with Yaśodā. It is not right for us to go back to the village. What is day without the sun? What is night without the moon? What are cows without a bull? And what is Vraja without Kṛṣṇa? Thus made to be without Kṛṣṇa, we shall not return to the village, which has become unpleasant and unfit for living, like a pond bereft of water. It is ridiculous to think that the mother’s dwelling where Hari, the effulgence of whose body is dark blue like an *indīvara* lotus, is not present would be enjoyable. What about you, cowherds? How could you possibly stay in the pastures without seeing Hari, whose eyes have a clear radiance with its petals of full-blown lotuses? You would be miserable. The wealth of our inner longings was stolen by His profusely sweet talk. We will not go to Nanda’s village without lotus-eyed Kṛṣṇa. See, *gopīs*, how Kṛṣṇa’s face is resplendent with a smile when we look at him, although he is enveloped by the coil of the king of snakes.” (Viṣṇu Purāṇa 5.7.26-32)

“While also keeping their eyes riveted on Kṛṣṇa’s face (*kṛṣṇānane*

87 Śrīdhara Svāmī explains: *vinākṛtā iti, kṛṣṇeṇa vinākṛtāḥ virahī-kṛtā na yāsyāmaḥ (Ātma-prakāśa 5.7.28).*

88 *aramyaṁ (Śrī-viṣṇu-mahā-purāṇam, Nāg Publishers, Delhi, India, 1985)*

arpita-dṛśaḥ = *kṛṣṇānane arpita-dṛśaḥ ca satyaḥ*), they stood for the sake of seeing Him,” or they sat on the ground on account of being confounded by grief (*āsan* = *tat-sandarśanārthaṁ sthītāḥ, śokākulatayā bhūmau upaviṣṭāḥ vā*). And afterward, they became like deceased persons (*mṛtaka-pratikāḥ* = *mṛtaka-pratikāḥ babhūvuh*). Alternatively: *kathayantyaḥ kṛṣṇānane 'rpita-dṛśaḥ satyo mṛtaka-pratikā āsan*, “While narrating and while fixing their eyes on Kṛṣṇa’s face, they became like deceased persons,” meaning they reached a state of stupefaction (*mṛtaka-pratikā āsan* = *mṛtaka-pratikāḥ babhūvuh* = *mohaṁ gatāḥ*).

For the most part, these ones are Vrajeśvarī’s companions who are of the same age as hers. Moreover, some discern in this way: Most of these ladies are youths who are the dearest beloveds of the Lord.

Jīva Gosvāmī—(The first paragraph is the same as the first one above. Moreover:) *Tāḥ* (those women) denotes other cowherd ladies, the friends of Śrī Yaśodā who were mentioned before. In the reading *praviṣṭām*, the sense is: *hradaṁ praveṣṭum ārabdhām*, “Yaśodā had begun to enter the lake.”

(Additions are underlined.) “Though their anguish was similar [to hers] (*tulya-vyathāḥ* = *tulya-vyathāḥ api*), after they completely, continuously held her back (*samanugrhya* = *samyag anu dhṛtvā*) (*anu* = *nirantaram*), while releasing, as the form of a flow (*sravantyaḥ* = *pravāha-rūpeṇa muñcantyaḥ*), tears of grief (*śucaḥ* = *śokāśrūṇi*), and narrating various topics—consisting of the protection from Pūtaṇā and so on, in addition to topics that were the forms of the killing of Vatsa, Baka, et al., and topics about His heroism; the sense is: “Many of those kinds of big scoundrels were killed, so what is this vile serpent in comparison to them? He will liquidate him, then He will come back.” The gist is they were narrating those topics to pacify His mother—that are dear to Vraja (*vraja-priya-kathāḥ* = *vrajasya priya-kathāḥ*), they were also keeping their eyes riveted on Kṛṣṇa’s face (*kṛṣṇānane arpita-dṛśaḥ* = *kṛṣṇānane arpita-dṛśaḥ ca satyaḥ āsan*). Afterward, they became similar to deceased persons (*mṛtaka-pratikāḥ* = *paścāt mṛtaka-tulyāḥ ca āsan*).” In *Śrī Viṣṇu Purāṇa*, there is a detailed mention of those ladies’ grief: *sarvā yaśodayā sārdaṁ viśāmo 'tra...* (See above; the commentary ends with the citation).

Viśvanātha Cakravartī—In that regard he talks about the consternation of the ladies who have *vātsalya*. “Those ladies, i.e. the well-known ones, the married women (*tāḥ* = *prasiddhāḥ* = *purandhryaḥ*), properly and kindly treated (*samanugrhya* = *samyag anugrhya*) Yaśodā, Kṛṣṇa’s mother, who was tormented about her son, meaning she had become invalid out of anguish (*apatyam anu prataptām* = *apatyaṁ lakṣī-kṛtya prataptām*) (*prataptām* = *santāpa-jarjarām*).”

In the reading *praviṣṭām*, the sense is: *apatye eva linatām prāptām mūrcchitām iti yāvat*, “She attained a mergence in her son.” It amounts to: “She fainted.” Regarding *samyag anugrhya*—incidentally, even now, for the most part her life airs remain in her body; this should not be overlooked—the sense is: *tad-bhujābhyām anike kṛtya śītala-salilena āsru-lālā-klinnam*⁸⁹ *mukhaṁ muhur muhuḥ prakṣālya*, “they took her with both arms, hugged her, and repeatedly wiped her face, moistened with tears and saliva, with cool water.”

“They were loudly narrating (*kathayantyāḥ* = *uccaiḥ kathayantyāḥ*) various topics about Kṛṣṇa, the dear one of Vraja (*tās tā vraja-priya-kathāḥ* = *vraja-priyasya kṛṣṇasya kathāḥ tāḥ tāḥ*),” in order to revive her consciousness.

How were those women? *śucaḥ sravantyāḥ*, “They were rivers of grief” (= *śokasya nadyāḥ*): *Amara-koṣa* states: *sravanti nimnagāpagā*, “The words *sravanti*, *nimnagā*, and *āpagā* [are synonymous and mean ‘river’]” (1.10.30). The drift is: They were inundating other ladies with their waves. In the end, however, they were *mṛtaka-pratikāḥ*, “they whose body parts are like those of a deceased person” (= *mṛtakasya iva pratikāḥ avayavāḥ yāsām tāḥ*).⁹⁰

Baladeva Vidyābhūṣaṇa—*Apatyam* (the son) signifies *kṛṣṇam*. *Anupraviṣṭām* means: *tad-antikaṁ praveṣṭum kṛtārambhām*, “Yaśodā, who had begun to enter near Him” (lit. by whom beginning to enter near Him was done). *Tulya-vyathāḥ* denotes *tat-tulya-vyathāḥ satyāḥ* (their anguish being similar to hers).

89 *āsru-kalā-klinnam* (Kṛṣṇa-Śaṅkara Śāstrī’s edition)

90 This gloss of *pratika* is sourced in *Amara-koṣa*: *aṅgam pratikaḥ* ‘vayavo ’paghanaḥ, “The words *aṅgam*, *pratika*, *avayava*, and *apaghana* [are synonymous and mean ‘body part’]” (2.6.70).

Anvitārtha-prakāśikā—*Praviṣṭām* is made by the rule: *ādi-karmaṇi ktaḥ kartari ca*, “When it denotes the beginning of an action, the suffix *[k]ta* is also used in the active voice” (*Aṣṭādhyāyī* 3.4.71). *Samanugrhya* means *hastena dhṛtvā* (taking by the hand).

ANNOTATION

Yāska derives *apatya* as follows: *apatyaṁ kasmāt, apatataṁ bhavati, nānena patatīti vā*, “*Apatyam* is from what? *apatataṁ bhavati*, “[the genealogical line] becomes spread farther,” or *na anena patati*, “He (the father) does not fall [to hell] because of him”” (*Nirukta* 3.1). In this line of thought, Vāman Śiv Rām Apte says: *na patanti pitaro ’nena, pat bāhulyāt karaṇe yat, n. ta.*, “The fathers do not fall by means of him. The suffix *ya[t]* is applied in the instrumental voice, on account of being variously applied, after *pat*. Then there is *na[ñ]* (the negative *a* at first), and the neuter” (*Apte*); this explanation is copied from *Vācaspatyam*. In addition, he explains Yāska’s *apatataṁ bhavati* as: *apatataṁ bhavati pituḥ sakāśād etya prthag iva tataṁ bhavati*, “He becomes expanded as if he were separate, after going from the father” (*Apte*).

Moreover, *Śabda-kalpa-druma* states: *na patati vaṁśo yasmāt, pat + bāhulyāt yat, tato nañ-samāsaḥ*, “*Apatyam* is one because of whom the genealogical line does not fall. It is the verbal root *pat[l]* and the suffix *ya[t]*, on account of being variously applied. Then there is compounding with *na[ñ]*.” This suffix *ya[t]* is the affix that makes potential participles, such as *kṛtya*. The irregularity is that the affix *[ñ]ya[t]* should have been applied, thus the form should be *apātyam*, but the neuter gender remains unexplained. In Yāska’s interpretation, the derivation in the instrumental voice is another incongruence.

10.16.22

kṛṣṇa-prāṇān nirviśato nandādīn vīkṣya taṁ hradam |
pratyāśedhat sa bhagavān rāmaḥ kṛṣṇānubhāva-vit ||

kṛṣṇa-prāṇān—for whom Kṛṣṇa is the life force; *nirviśataḥ*—who were entering; *nanda-ādīn*—Nanda and the others; *vīkṣya*—seeing; *taṁ hradam*—that lake; *pratyāśedhat*—forbid; *saḥ*—He; *bhagavān rāmaḥ*—Lord Rāma; *kṛṣṇa-anubhāva-vit*—who knows Kṛṣṇa’s power.

saḥ bhagavān rāmaḥ kṛṣṇānubhāva-vit taṁ hradam nirviśataḥ nandādīn kṛṣṇa-prāṇān vīkṣya (tān) pratyāśedhat.

Seeing Nanda and the others enter that lake, Lord Rāma, who knows Kṛṣṇa's power, forbid them, for whom Kṛṣṇa is their life force.

Sanātana Gosvāmī—When there was a slackening of stupefaction, somehow, and after a delay, He saw Nanda and the others, i.e. all the residents of the hamlet, who were endlessly entering—or nonspecifically entering (*nirviśataḥ* = *niḥśeṣeṇa nirviśeṣeṇa vā praviśataḥ*)—the lake. *Saḥ* (he) connotes either “He who was kept at home by the Lord (on that day) in order to protect Vraja” or “the well-known one, in terms of being a person who cares for friends and relatives.”

How can he prohibit all of them? To that, Śuka says: *bhagavān*, which means *sarva-śakti-yuktaḥ* (he has all powers). He forbid some of them with words of logic, some of them by force, and some of them, in accordance with *Śrī Viṣṇu Purāṇa*, by looking at the state of being *smīta-śobhi-mukha* (he whose face shines with a smile)—that is: by eminently showing the Lord's well-being, and so forth. Thus, he is Rāma due to delighting everyone (*sarva-ramaṇa*).

“Why was Rāma in a good state of mind?” In response to that he says: *kṛṣṇānubhāva-vit*, “he knows the power (*anubhāva* = *prabhāva*) of Kṛṣṇa, the Lord, whose form is Para-Brahman.”

Furthermore, it should be understood that all of them, overcome by the weight of deep affection, were bewildered—due to an upsurge of the topmost pain because of that sort of glance from Śrī Kṛṣṇa and specifically due to an increase of the burden of mental affliction by not getting to enter the lake—fell on the ground, and remained as such, since it is going to be said: *upalabhyotthitāḥ sarve*, “Perceiving [Kṛṣṇa,] everyone arose” (10.17.14).

Jīva Gosvāmī—(Additions are underlined.) When there was a slackening of stupefaction, somehow, and after a delay, He saw Nanda and the others, i.e. all the residents of the hamlet, who were completely entering (*nirviśataḥ* = *niḥśeṣeṇa praviśataḥ*) the lake. *Saḥ* means either “he who was left at home by the Lord in order to

protect Vraja” or “the well-known one, in terms of being a person who cares for friends and relatives.”

How can he prohibit all of them? To that he says: *bhagavān*, which means *sarva-śakti-yuktaḥ* (he who has all powers). He forbid some of them with appropriate logic reasoning, some of them by force, and some of them by impelling them from within. Thus, he is Rāma due to delighting everyone (*sarva-ramaṇa*).

“Why was Rāma in good spirits?” In response to that he says: *kṛṣṇānubhāva-vit*, “he knows the power (*anubhāva* = *prabhāva*) of Kṛṣṇa, the Lord, whose form is Para-Brahman.”

Viśvanātha Cakravartī—“He forbid them,” with statements such as: “O venerable elders, use your good judgment. Just consider: Is His crossing over this sort of difficulty amazing, since Garga affirmed: *anena sarva-durgāṇi yūyam aṅjas tariṣyatha*, “Because of Him, all of you will easily overcome all difficulties” (10.8.16)? If you all enter the lake, who will do the necessary, such as pampering Him and caring for Him, who is my younger brother, once He comes back safe and sound? Why are you engaged in transgressing Maharishi Garga’s directive: *gopāyasva samāhitaḥ*, “Being fully attentive, you should protect Him” (10.8.19)?”

In point of *bhagavān*: There is capability in that regard.

Baladeva Vidyābhūṣaṇa—He prevented them (*pratyāśedhat* = *tān avārayat*).

ANNOTATION

However, in *Hari-varṇsa* (2.12.30) and in *Viṣṇu Purāṇa* (5.7.33-41) it is only said that Balarāma urged Kṛṣṇa to subdue Kāliya.

10.16.23

*itthaṁ sva-gokulam ananya-gatiṁ nirīkṣya
sa-stri-kumāram atiduhkhitam ātma-hetoḥ |
ājñāya martya-padavīm anuvartamānaḥ
sthitvā muhūrtam udatiṣṭhad uraṅga-bandhāt ||
(vasanta-tilakā)*

itthaṁ—in this manner; *sva-gokulam*—His Gokula (His own

community); *ananya-gatim*—who has no other recourse; *nirikṣya*—observing; *sa-strī-kumāram*—including women and children (or all of them); *atiduḥkhitam*—anguished (or made to be extremely distressed); *ātma-hetoḥ*—because of Him (“because of a reason, which is Him”); *ājñāya*—understanding; *martya-padavīm*—the path of mortals; *anuvartamānaḥ*—who was following (imitating); *sthītvā*—remaining; *muhūrtam*—for 48 minutes; *udatiṣṭhat*—He arose; *uraṅga-bandhāt*—from the bondage of the serpent.

ittham (śrī-kṛṣṇaḥ) martya-padavīm anuvartamānaḥ sva-gokulam ananya-gatim sa-strī-kumāram nirikṣya (tad) ātma-hetoḥ atiduḥkhitam ājñāya (bandhane) muhūrtam sthītvā uraṅga-bandhāt udatiṣṭhat.

Observing His own community, which had no other recourse and included all the women and children, Kṛṣṇa, who was following the path of mortals, fully understood that they were anguished because of Him. After about fifty minutes, He got out of the serpent’s coils.

Śrīdhara Svāmī—The syntactical connection is: *ananya-gatim ātmānam ittham nirikṣya ata eva ātma-hetoḥ sva-gokulam atiduḥkhitam ājñāya uraṅga-bandhād udatiṣṭhat*, “Seeing Himself, who had no other option in this way, and therefore understanding that His own community was extremely distressed because of Him, He arose from the bondage of the serpent.”

Sanātana Gosvāmī—*Ittham* signifies: *anena teṣāṃ sarveṣāṃ api mohādinā prakāreṇa*, “in this manner,” in the manner that is the bewilderment, etc., of all of them. *Ananya-patim* (instead of *ananya-gatim*) means: *na vidyate anyañ patiḥ rakṣakaḥ yasya tathā-bhūtam ātmānam iti śeṣaḥ*, “[Seeing] Himself—this needs to be added—who has no other protector (*pati* = *rakṣaka*), Śrī Kṛṣṇa arose” (*udatiṣṭhat* = *udatiṣṭhat śrī-kṛṣṇaḥ*). The rest was explained by Śrīdhara Svāmī.

Or *ananya-gatim* is a modifier of *sva-gokulam*: “Seeing (*nirikṣya* = *ālocya*) both His own community, which was anguished in the manner that was told (*ittham atiduḥkhitam* = *uktena anena prakāreṇa atiduḥkhitam*)—in the manner of the noncessation of

grief, stupefaction, etc.—, and Himself, who is the master of them, who have no other, meaning they are solely devoted (*ananya-patim* = *ananyāḥ ekāntinaḥ teṣāṁ patim ca ātmānam*)...” The gist is: Saving these ones must be done quickly. And specifically, they were anguished only because of Him (*ātma-hetoḥ* = *ātma-hetoḥ eva*).

“Understanding that His own community (*sva-gokulam* = *svakīyaṁ gokulam*)—which ought to be protected—was anguished...” He thus realized that He needed to pull a Houdini trick on the fly. “*sa-stri-kumāram*” (including the women and children) is mentioned separately with the desire to express the particular sorrow of Śrī Yaśodā, of other cowherd ladies, of Śrīdāma and of other companions who are children of cowherds.

There is another interpretation. “Seeing His own community, the manner related to which was told, that is, the community was utterly pained and was ready for death (*ittham* = *ukta-prakāṣakam* = *paramārtam maraṇodyatam ca*), and understanding that Nanda, for whom nothing other than Him exists and who is a master—this means he is the master of Gokula (*ananya-patim* = *na vidyate anyat kiñcid api svasmād yasya taṁ patim ca* = *gokula-svāminam*); or “understanding that Nanda, who is the chief of cowherds, for whom there is no other but Him (*ananya-patim* = *ananyāḥ gopāḥ teṣāṁ patim*)—and who was accompanied with the women and children and was anguished because of Him...”

Or *ananya* is a separate word, a vocative directed at Śrī Parikṣit. The idea is: *tavevānanyānām teṣāṁ api prāṇa-rakṣā-pūrvakāṣeṣa-maṅgalaṁ tenāvaśyaṁ kṛtyam*, “The complete auspiciousness, which involves the protection of the life force, of those ones too, who are *ananya* (for whom there is no other) like you, must absolutely be done by Him.” *Patim* is Śrī Nanda, the master of Gokula (*patim* = *patim gokulasya*). The rest is the same.

“Kṛṣṇa was following the path of mortals” to show a wordly pastime, therefore, “remaining only for a short time (*muhūrtam* = *alpa-kālam eva*) in the coils of the snake’s body (*sthitvā* = *uraga-bhoga-bandhe sthitvā*), He arose quickly (*udatiṣṭhat* = *śīghram udatiṣṭhat*).” Or, the fault of him to whom punishment such as banishment is ordained was shown to the world, hence: “Even while following (*anuvartamānaḥ* = *anusaran api*) this sort of path of mortals, He arose quickly.” The true meaning of “following the

ways of the world (*martya-padavīm = loka-ritim*)” is this: Kṛṣṇa was hugged with great love and stayed in his embrace; He did not immediately get out of it by force.

Jiva Gosvāmī—*Ittham* signifies: *anena teṣāṃ sarveṣāṃ api mohādīnā prakāreṇa*, “in this manner, the manner that is the bewilderment, etc., of all of them.” *Ananya-gatim* means: *na vidyate anyā gatiḥ rakṣakaḥ yasya tathā-bhūtam ātmānam iti śeṣaḥ*, “[Seeing] Himself—this needs to be added—, who has no other protector (*gati = rakṣaka*), Śrī Kṛṣṇa arose” (*udatiṣṭhat = udatiṣṭhat śrī-kṛṣṇaḥ*). In the reading *patim*, the sense is the same. The rest was explained by Śrīdhara Svāmī.

Alternatively: *sa ca muhūrtaṃ sthitvā uraṅga-bandhāt udatiṣṭhat*, “He stayed for a *muhūrta* (48 minutes), and arose from the coils of the serpent (*uraṅga = uraṅgama*).” The reason for staying for a *muhūrta* is: *martya-padavīm anuvartamānaḥ*. The fault of him to whom punishment is ordained was shown to the world, hence: “while following this sort of policy (*padavīm = nītim*) of mortals.” The reason for arising is: “Seeing—i.e. ascertaining by looking at their behavior—His own community (*sva-gokulam = svam gokulam*) (*svam = ātmīyam*), which was in such a way that without His rise the community would not live (*ittham = nijotthānam vinā na jīviṣyati iti prakāreṇa*) and who had no other protector (*ananya-gatim = na vidyate anyā gatiḥ yasya*) (*gatiḥ = rakṣakaḥ*)...” Or, “the community, which had no other option” (*ananya-gatim = na vidyate anyā gatiḥ yasya*) (*gatiḥ = gamanam*) because of the serpents’ coils in which He was situated: This means the community had resolved to enter in there. The nondeletion of *[a]m* (in *gatim*) is poetic license (*ananya-gati* is neuter).

In addition: *sa-stri-kumāram*. The significance is: *kṛtsnam*, “the entire” community. It is an *avyayī-bhāva* in the sense of *sākalyam* (entirety).

Śuka mentions that He looked at their behavior: “Fully understanding (*ājñāya = samyag jñātvā*) that the community was anguished—it had reached the highest level of grief—because of Him...” Thus an intolerance of the grief of all the people naturally abides in Him. Moreover, His own folks have sorrow. On top of that, their sorrow is caused by their not attaining Him. Over and above

that, they are made to be sorrowful on account of His discomfort. Thus the necessity of quickly arising is made to be perceived by subtly making one understand the sequence. In this way, it is known that the whole pastime beginning from His rise was seen by the people of Vraja.

Krama-sandarbha—The reason for staying for a *muhūrta* is: *martya-padavīm anuvartamānaḥ* (following the path of mortals). The reason for arising is: “Seeing (*nirīkṣya* = *dṛṣṭvā*) the community, which is His in this way (*itthaṁ sva-gokulam* = *ātmīyam itthaṁ gokulam*)—it was in such a way that without His rise the community would not live—and which had no other protector (*ananya-patim* = *na vidyate anyāḥ patiḥ yasya*) (*patiḥ* = *rakṣakah*)...” With *ātma-hetoḥ* and so on he mentions the manner [of seeing / understanding].

Viśvanātha Cakravartī—The masculine gender in *ananya-gatim* is poetic license. “Fully understanding (*ājñāya* = *samyak jñātvā*) and remaining as if paralyzed for two periods of twenty-four minutes (*muhūrtam sthītvā* = *ghaṭikā-dvayam stabdhaḥ iva sthītvā*), He arose from the bondage of the serpent” (*uraṅga* = *uraga*)⁹¹ after saying: “Hey Kāliya, you made Me see everything about your prowess. Now I, though the little boy of a cowherd, am going to show you a fraction of My prowess. Watch this.”

Baladeva Vidyābhūṣaṇa—Having manifested the condition of being motionless in order to cause an increase of Kāliya’s fervor and to show the resplendence of the emotions of the residents of Vraja, now He reveals His prowess. “Understanding that His community had no other recourse (*ananya-gatim* = *na anyā gatīḥ yasya*)—the masculine gender is because of the meter—in the manner that is the bewilderment and so on of all of them (*itthaṁ* = *sarveṣāṁ mohādīnā*

91 The word *uraṅga* is an anomaly peculiar to *Bhāgavatam*, according to *Monier-Williams Dictionary*. For instance: *uraṅga-vidviṣaḥ* (4.20.22) and *uraṅgīva* (9.18.15), and similarly, *uraṅgamaḥ* in *Bhāgavatam* 10.34.8. These words: *uraga*, *uraṅga*, and *uraṅgama*, signify a snake, “that which goes on the chest”: *uras* irregularly changed to *ura*; the proper forms should be *uroga* and *urogama*. In other instances the *anusvāra* is proper because when the word denotes a name, it is optional, for instance, *bhujaga* and *bhujāṅga* are synonymous (*bhujaga-bhujāṅgādayaś ca sarījñā-śabdāḥ*, HNV 861).

prakāreṇa) and was anguished because of Him, after remaining for one *muhūrta* while following the ethics of mortals (*padavīm = nītim*)—the fault of him to whom punishment is ordained was shown to the world—He got out (*udatiṣṭhat = nirgataḥ*) of the snake’s coils (*uraṅga-bandhāt = uraṅgasya bandhāt*).”

Śrīnātha Cakravartī—“Knowing (*ājñāya = jñātvā*) the path of mortals, He was pursuing it, considering: “These mortals, whose life force is fragile, will die by not seeing Me, so enough of delaying.”

Anvitārtha-prakāśikā—*Ittham* means *evam* (in this way): “He was following the path of mortals in this way” and “He stayed for a whole *muhūrta* in this way.” “Understanding and seeing (*ājñāya nirīkṣya*) the residents of the village (*sva-gokulam = gokula-vāsi-janam*), who were accompanied by women and children (*sa-stri-kumāram = sribhīḥ kumārāḥ ca sahitam*)...”

10.16.24

tat-prathyamāna-vapuṣā vyathitātma-bhogas
tyaktvonnāmayya kupitaḥ sva-phaṇān bhujaṅgaḥ |
tasthau śvasan śvasana-randhra-viṣāmbaṛiṣa-⁹²
stabdhekṣaṇolmuka-mukho harim iṣamāṇaḥ ||
(vasanta-tilakā)

tat-prathyamāna-vapuṣā—by His body, which was being expanded; *vyathita*—was pained; *ātma-bhogas*—whose own body (or whose body, which was the form of coils); *tyaktvā*—letting go; *unnāmayya*—after raising (causing to go up); *kupitaḥ*—angry; *sva-phaṇān*—

92 This is the reading in Śrīdhara Svāmī’s and Bhaktisiddhānta Sarasvatī’s editions of *Bhāgavatam*, but the reading in the BBT version and in the Gītā Press edition is: *śvasaṇ chvasana-randhra-viṣāmbaṛiṣa-*. The reading above is poetic license; the reason for the incongruity is that the word *śvasan śvasana* is the ornament of sound called *yamaka* (word rhyme) which occurs when a word is repeated with a difference in meaning. In the latter reading, the *yamaka*, the repetition of the sound *śvasan*, is lost. Here *śvasana* is derived etymologically; its conventional meanings, breathing, breath, and wind, are obliterated: Instead, the suffix *[t]ana* is applied in the instrumental voice after the verbal root *śvas* and the meaning, according to Śrīdhara Svāmī, is *nāsā* (nose), i.e. “breathing occurs by means of this.”

his hoods; *bhujaṅga*—the serpent (“which moves crookedly”); *tasthau*—remained; *śvasan*—breathing; *śvasana-randhra-viṣa-ambariṣa-stabdha-ikṣaṇa-ulmuka-mukhaḥ*—(see below); *harim ikṣamāṇaḥ*—looking at Hari.

bhujaṅgaḥ tat-prathyamāna-vapuṣā vyathitātma-bhogaḥ (taṁ) tyaktvā kupitaḥ sva-phaṇān unnamayya śvasan śvasana-randhra-viṣāmbariṣa-stabdheḥṣaṇolmuka-mukhaḥ harim ikṣamāṇaḥ tasthau.

The furious cobra, whose coiled body was pained by Hari’s expanding form, let go of Him, raised its hoods, hissed, and kept staring at Him. It had poison in the holes of its nose, its eyes were immobile and resembled red-hot frying pans, and flames were coming out of its mouths.

Śrīdhara Svāmī—The sense is: *tasya prathyamānena vapuṣā vyathitātma-śarīro bhujaṅgaḥ kuṇḍalim unmucya taṁ tyaktvā kupitaḥ sva-phaṇān unnamayya śvasan kevalam ikṣamāṇaḥ tasthau*, “The snake, whose own body was pained by His body, which was becoming larger, loosened his coils and let go of Him. Angry, he raised his hoods, breathed, and kept staring.”

How was the snake? *śvasana-randhra-viṣāmbariṣa-stabdheḥṣaṇolmuka-mukhaḥ*, which means: *śvasana-randhreṣu nāsā-vivareṣu viṣaṁ yasya saḥ tathā ambariṣaḥ maṇḍaka-pāka-bhājanam tadvat santaptāni stabdhāni ikṣaṇāni yasya saḥ tathā ulmukāni mukheṣu yasya saḥ ca saḥ ca saḥ ca*, “he is *śvasana-randhra-viṣa*, “he has poison in the openings of the nose,” *ambariṣa-stabdheḥṣaṇa*, “his eyes are red-hot, i.e. stiff, like frying pans,” and *ulmuka-mukha*, “he in whose mouths are firebrands.””

Sanātana Gosvāmī—While illustrating the method of His rise, he talks about Kālīya’s fatigue. “The snake, whose own body was pained (*vyathita* = *pīḍita*) by Kṛṣṇa’s body, which was expanding by itself (*tat-prathyamāna* = *tasya kṛṣṇasya svayaṁ vistāryamānena*)...” that is, it was swelling a little. The snake’s body was getting cut since the divine form, which abode within his body that was compactly and firmly coiled, was drawing the snake’s body toward it by bloating a little.

“The snake was repeatedly and loudly hissing” (*śvasan* = *muhur uccaiḥ śvāsān muñcan*) either because of being angry, due to the occurrence of trouble, or because its body was pained. Moreover, *śvasana-randhra-viṣa* denotes being one who has poison in the breathing holes, because of very strongly implying that by the breaths. Here, *ambariṣa* means *viṣa-pāka-pātra* (a pot for cooking poison); by that simile, the eyes are extremely red and imbued with potent poison. Further, being *ulmuka-mukha* (he in whose mouths are firebrands) is due to the release of flames of blazing poison. The ghastliness of these three is inferred to be sequentially increasing, hence being imbued with poison that is more virulent than anything, as pointed out earlier, is illustrated.

‘Hari’ is said either because of taking away the fault of a very bad self-conceit or because of beginning to take away his dwelling.

However, the real meaning is as follows: *avyathitātma-bhogah kupitaḥ tam iṣamāṇa eva tasthau*, “Kāliya, whose own body was not pained—inasmuch as Hari quickly arose—and who was angry out of love (*kupitaḥ = praṇayena kupitaḥ*), kept staring at Him” since He is charming (*hari = manohara*). The hisses and so forth are transformations of *sāttvika-bhāva*. In that regard, being *viṣāmbariṣa* and so on only pertains to the nature of the species.

Jiva Gosvāmī—(Additions are underlined.) While illustrating the method of His rise, he talks about Kāliya’s fatigue. “The snake, whose own body was pained (*vyathitātma-bhogah = pīḍitaḥ ātma-bhogah yasya*)—as if it were getting cut—by Śrī Kṛṣṇa’s body, which was expanding by itself...” (*tat-prathyamāṇa = tasya śrī-kṛṣṇasya svayaṁ vistāryamāṇena*), i.e. it was swelling a little. By the word *ātma* (own), a peculiar pain is implied by fully hinting at a complete, wrong superimposition of the self upon the body. Furthermore, the word *sva* (own) (in *sva-phanān*) is meant to express extraordinariness.

Here, *ambariṣa* means *jvalad-viṣa-bharjana-pātra* (a blazing pan for frying poison). ‘Hari’ is either because of taking away the fault of a very bad self-conceit or because of being one who has begun to take away his dwelling. The rest was explained by Śrīdhara Svāmī.

Viśvanātha Cakravartī—While illustrating the method of His rise he talks about Kāliya’s fatigue. “The serpent, whose own body was

pained, as if it were getting cut (*vyathitātma-bhogah* = *truṭyan iva pīḍitah ātmanah bhogah yasya sah*), by the body, i.e. the arms, the shanks, etc., which was being expanded by Kṛṣṇa (*tat-prathyamāna* = *tena kṛṣṇena vistāryamāna*)—it relinquished the contraction pertaining to the time of the encompassment—let Him go (*tyaktvā* = *taṁ tyaktvā*)—after loosening the enclosure—raised his hoods, breathed, and just kept staring.” (The rest is the same as *Bhāvārtha-dīpikā*.)

Baladeva Vidyābhūṣaṇa—*Ātma-bhogah* means *sva-dehah yasya sah* (he whose own body). *Viśva-kośa* states: *bhogah sukhe dhane cāheḥ śarīra-phaṇayor matah*, “*Bhoga* means happiness; wealth; the body of a snake; and the hoods of a snake.”⁹³ The snake relinquished the encirclement (*tyaktvā* = *veṣṭanam tyaktvā*).

Vira-Rāghava—The word *ambarīṣa* is expressive of *bhrāṣṭra* (frying pan), from the definition in *Nāmānuśāsana*: *ambarīṣah pumān bhrāṣṭram klībe ’mbarīṣam bhrāṣṭro nā*, “*Ambarīṣa* is masculine and means sky; *ambarīṣam*, in the neuter, means frying pan, which is masculine.” It is made by *Uṇādi-sūtra*. The verbal root is *ab[i] śabde* (to sound). Because of this, the suffix *īṣa[n]* is carried forward from the *sūtra*: *kṛ-tṛbhīyam īṣan* (*Uṇādi-sūtra* 4.27), and the affix *r[ut]* is added in connection with it.⁹⁴

Thus, *śvasana-randhra-viṣāambarīṣa-stabdhekṣaṇolmuka-mukhaḥ* means: *nāsikā-cchīdram eva viṣa-pāka-bhrāṣṭram yasya sah ca asau stabdhekṣaṇah ulmukāny agni-kaṇāni mukhe yasya ulmukavaj-jvalan-mukhaḥ vā*, “he is *śvasana-randhra-viṣāambarīṣa*, “he

93 The word *bhoga* can also mean ‘coil’ (*Monier-Williams*), since a snake’s body is curved. The verbal root is *bhuj[o] kauṭīlye* (to be curved, be crooked). Therefore, if *ātman* is taken as body, *ātma-bhogah* can mean: *ātmā dehah eva bhogah yasya sah*, “he whose body, which is the form of coils,” and so the redundancy of ‘own’, which is already expressed in the analysis of a *bahuvrīhi* compound, is avoided.

94 This makes *ambrīṣa*. The middle *a* is not explained. The *sūtra* is: *ambarīṣah* (*Uṇādi-sūtra* 4.30), but in the commentaries on this *sūtra* no explanation is given for the middle *a*. The verbal root *ab[i]* is also listed as *amb* by Pāṇini and as *av[i]* in *Brhad-dhātu-kusumākāra*, since *b* and *v* are interchangeable, but it is not seen in Jīva Gosvāmī’s list. *Ambarīṣa* is that which makes a sound.

whose nostrils are pans for frying poison,” *stabdheksaṇa* (he whose eyes are immobile), and *ulmuka-mukhaḥ*, which means either “he in whose mouth there are short flames” or “he whose mouth is blazing like a firebrand.””

10.16.25

*taṁ jihvayā dvi-śikhayā parilelihānam
dve śrkkīṇi hy atikarāla-viṣāgni-dṛṣṭim |
krīḍann amuṁ pari sasāra yathā khagendro
babhrāma so 'py avasaram prasamīkṣamāṇaḥ ||
(vasanta-tilakā)*

taṁ—him; *jihvayā*—with the tongue; *dvi-śikhayā*—which has two points; *parilelihānam*—who was repeatedly licking; *dve śrkkīṇi*—two corners of the mouth; *hi*—(a verse filler); *atikarāla*—very dreadful; *viṣa*—whose poison; *agni-dṛṣṭim*—whose eyes are fire; *krīḍan*—while playing (in order to play); *amuṁ*—that one; *parisasāra*—moved around; *yathā*—like; *khaga-indraḥ*—Garuḍa (“the king of birds (which go in the sky)”); *babhrāma*—roamed (moved about); *saḥ*—he (Kāliya); *api*—also; *avasaram*—an opportunity [to bite]; *prasamīkṣamāṇaḥ*—awaiting.

yathā khagendraḥ (krīḍārtham sarpasya paritaḥ bhramati, tathā kṛṣṇaḥ) krīḍan jihvayā dvi-śikhayā dve śrkkīṇi (pratimukham) parilelihānam atikarāla-viṣāgni-dṛṣṭim taṁ amuṁ (sarpam) pari sasāra. saḥ api (kāliyaḥ) avasaram prasamīkṣamāṇaḥ (taṁ anu) babhrāma.

Just as Garuḍa, the king of birds, plays with a snake, Hari went around him to have fun. With his forked tongues, Kāliya, whose eyes were on fire and whose poison was extremely dreadful, repeatedly licked both corners of his mouths: he too moved about, waiting for an opportunity.

Śrīdhara Svāmī—The syntactical connection is: *hariś ca krīḍaṁs taṁ amuṁ parisasāra*, “And Hari roamed around (*parisasāra* = *paritaḥ babhrāma*) that serpent (*taṁ amuṁ* = *sarpam*) to have fun.” The

serpent's eyes were endowed with fire, which is very a dreadful poison (*atīkarāla-viṣāgni-dṛṣṭim* = *atīkarāla-viṣāgni-yuktā dṛṣṭih yasya tam*).⁹⁵ In regard to *jihvayā dvi-śikhayā* (with the tongue, which has two points): *pratimukham* (on each mouth) needs to be added.

Sanātana Gosvāmī—"With the tongue, at whose front are two points (*dvi-śikhayā* = *dve śikhe yasyāḥ tayā*) (*śikhe* = *agra-bhāgau*), he was repeatedly licking both corners of the mouth (*dve sṛkkiṇī* = *dve sṛkkaṇī*) all around (*parilelihānam* = *paritaḥ muhur lihanam*)," by simultaneously licking both of them with both of them. Although this is the nature of the species, an intense anger is meant to be described. An extreme ghastliness is implied by that, therefore *karāla* (dreadful) is a repetition. Although there is a plurality of mouths of him who has many heads, the singular in *jihvayā* (with the tongue) and the dual of *sṛkkan* is because of the accomplishment of the dual and the plural automatically in terms of the limbs' being one, although there is no mention [of the plurality of heads, except in the next verse], and two respectively. Alternatively: *pratimukham* (each mouth) needs to be added, with the intent to express the singular of the tongue and the dual of those two corners of a mouth.

Hi means *api* (although): *tādṛśam apy amuṁ parisasāra*, "He went all around (*pari* = *paritaḥ*) him, although he is like that." This means He roamed around him to make him dizzy.

The king of birds (*khagendraḥ*) is Śrī Garuḍa. The sense is: "just as Garuḍa moves about all around for the sake of having fun (*kṛīdan* = *kṛīdārtham eva*)....," although Garuḍa is able to kill at once. Thus it is an example of fun and of quickness.

The last sentence is: *so 'py avasaram prasamīkṣamāṇa āsit*, "Even he, Kālīya (*so 'pi* = *sah kāliyaḥ api*), was intensely, i.e. at every step, fully looking for (*prasamīkṣamāṇaḥ* = *prakarṣeṇa samyag iṣamāṇaḥ*) (*prakarṣeṇa* = *pratipadam*) an opportunity to bite (*avasaram* = *daṁśanāvasaram*)." Or he was waiting for (*prasamīkṣamāṇaḥ* = *apekṣamāṇaḥ*) an opportunity, because of not getting that by Him moving all around. The expertise of playing with a snake is told thus.

95 In that regard, verse 10.16.29 states: *akṣibhir garalam udyamataḥ*, "of him who was emitting poison through the eyes."

Jiva Gosvāmī—(Additions are underlined.) “He was repeatedly licking both corners of the mouth (*sṛkkiṇī* = *sṛkkaṇī*) all around (*parilelihānam* = *paritaḥ muhur lihamtam*),” by simultaneously licking both of them with both of them. Although this is the nature of the species, an intense anger is meant. An extreme ghastliness is implied by that, therefore *karāla* (dreadful) is a repetition.

Hi means *eva* (only): *kṛḍann eva parisasāra*, “Just to play, He went all around (*pari* = *paritaḥ*).” This means He roamed around him for the sake of dizziness. The king of birds is Śrī Garuḍa. In terms of being powerful, it is an example of fun and of quickness. The last sentence is: *so ’py avasaram prasamīkṣamāṇo babhrāma*, “Even he, Kāliya (*so ’pi* = *saḥ kāliyaḥ api*), while intensely, i.e. at every step, fully looking for (*prasamīkṣamāṇaḥ* = *prakarṣeṇa samyag īkṣamāṇaḥ*) (*prakarṣeṇa* = *pratipadam*) an opportunity to bite (*avasaram* = *daṁśanāvasaram*), was constantly moving about (*babhrāma* = *abhikṣṇam babhrāma*).” Thus the expertise of playing with a snake is told.

Viśvanātha Cakravartī—The syntactical connection is: *dve sṛkkiṇī parilelihānam tam amuṁ pari sasāra*, “He went all around (*pari* = *paritaḥ*) him, who was repeatedly licking (*parilelihānam* = *punaḥ punar lihamtam*) the two corners of his mouth (*dve sṛkkiṇī* = *dve sviye sṛkkaṇyau*).” This means He roamed around him to make him dizzy. “Kāliya too roamed, only while looking for an opportunity to bite” (*so ’py avasaram prasamīkṣamāṇaḥ* = *saḥ kāliyaḥ api daṁśanasya avasaram samīkṣyamāṇaḥ eva babhrāma*). Since Kṛṣṇa was moving about very swiftly, he didn’t get a chance to bite Him. The sense is He defeated him also by the game of moving in a crisscross manner.

Vira-Rāghava—*Sṛkkiṇī* means *oṣṭha-prāntau* (the two extremities of the lips).

ANNOTATION

For Sanātana Gosvāmī, *sṛkkaṇī* is the dual of the nominal base *sṛkkan*, which he uses just ahead in this commentary. But according to Viśvanātha Cakravartī, *sṛkkaṇī* stands for *sṛkkaṇyau*. Only the nominal base *sṛkkaṇī* is listed in the classical dictionaries (*prāntāv oṣṭhasya sṛkkaṇī*, *Amara-koṣa* 2.6.91), but *Vācaspatya* lists *sṛkka*

and *srkkan*, and mentions *srkkaṇi* and *srkkiṇi* in quotations. The word *srkkabhyām* is seen in *Bhāgavatam* 10.12.21, yet Śrīdhara Svāmī's reading of that verse is *srkkibhyām*. Śrīdhara Svāmī writes *srkkiṇi* in *Bhāvārtha-dīpikā* 10.12.17. Though such words are not seen in *Uṇādi-sūtra*, *Vācaspatya* says *srkka* and *srkkan* are made by adding the *uṇādi* suffixes *ka[n]* and *kan[in]* respectively after the verbal root *srj*. *Śabda-kalpa-druma* lists *srkka*, *srkkaṇi*, and *srkki*, and adds that these words are listed by authoritative commentators on *Amara-koṣa*. This is substantiated by Bhānujī Dīkṣita in his commentary on *Amara-koṣa* 2.6.91. Thus *srkkiṇi* is the dual of *srkki*. The BBT reading here, *srkvaṇi*, which is also Bhaktisiddhānta Sarasvatī's reading, has the same meaning; *Śabda-kalpa-druma* says it is formed by adding the suffix *van[ip]* after the verbal root *srj*. It gives the derivation: *srjati lālādīn* (it releases saliva etc.). This applies to all these words, which denote the corners of the mouth.

10.16.26

evam paribhrama-hataujasam unnatāṁsam
ānamya tat-prthu-śiraḥsv adhirūḍha ādyaḥ |
tan-mūrdha-ratna-nikara-sparśātītāmra-
pādāmbujaḥ 'khila-kalādi-gurur nanarta ||
 (vasanta-tilakā)
 (with one irregularity)

evam—in this way; *paribhrama*—by moving around; *hata*—lapsed; *ojasam*—whose vigor; *unnata-aṁsam*—whose shoulders are raised; *ānamya*—after lowering; *tat-prthu-śiraḥsu*—on his broad heads; *adhirūḍhaḥ*—[having] climbed; *ādyaḥ*—the first one; *tat-mūrdha*—on his heads; *ratna-nikara*—the multitude of jewels; *sparśa*—by touching; *ātītāmra*—[became] very coppery; *pāda-ambujaḥ*—whose lotuslike feet; *akhila-kalā*—of all arts; *ādi-guruḥ*—the primeval teacher; *nanarta*—danced.

ādyaḥ (*kṛṣṇaḥ*) *evam paribhrama-hataujasam unnatāṁsam* (*tan sarpam*) *ānamya tat-prthu-śiraḥsu adhirūḍhaḥ* (*san*) *nanarta*. (*saḥ*) *akhila-kalādi-guruḥ tan-mūrdha-ratna-nikara-sparśātītāmra-pādāmbujaḥ* (*abhavat*).

Kṛṣṇa, who is first, lowered him, whose vigor lapsed by moving around in that way and whose hoods were erect, climbed on his broad heads and danced. His lotus feet turned coppery red by touching the gems on his heads. He is the original teacher of all arts.

Śrīdhara Svāmī—“Kāliya’s vigor ended just by moving about in this manner” (*evam paribhrama-hataujasam* = *evam paribhrameṇa eva hatam ojaḥ yasya tam*). *Unnatāmsam* signifies: *unnatau arisau yasya tam*, “his two shoulders were raised.”

“Kṛṣṇa’s lotus feet were exceedingly reddish (*atitāmram* = *atyarūṇam*) due to touching the multitude of jewels on Kāliya’s heads” (*tan-mūrdha-ratna-nikara-sparśātītāmra-pādāmbujah* = *tasya mūrdhasu ye ratna-nikarāḥ teṣāṁ sparśena atyarūṇaṁ pādāmbujam yasya saḥ*). Why did He dance on heads that were moving to and fro? Śuka answers: *akhila-kalādi-guruḥ*, “He is the primeval teacher of all arts.”

Sanātana Gosvāmī—Though he is *paribhrama-hataujasam* (his vigor has ended by moving around), he is *unnatāmsam* (his shoulders are raised), therefore: *ānamya ca* (He lowered the snake). Regarding *prthu* (“broad” heads): A qualification for being His stage is mentioned, due to being very extensive. In point of *tan-mūrdha* (on his heads) and so on: An extraordinary beauty, an absorption in dancing, and expertise are mentioned. “He is the best teacher, or the first disseminator, of all arts” (*akhila-kalādi-guruḥ* = *akhila-kalānām upadeṣṭṛ-śreṣṭhaḥ, prathama-pravartakaḥ vā*).

“He who is first (the best) climbed on His heads” (*ādyah yaḥ saḥ tac-chiraḥsv adhirūḍhaḥ*). The snake’s great good fortune is intimated thus; this will be greatly obvious later on.

Jīva Gosvāmī—Though he is *paribhrama-hataujasam* (his vigor has ended by moving around), he is *unnatāmsam* (his shoulders are raised), therefore: *ānamya*, which means: *ānamya tam śrī-hastena* (He lowered him with His hand), For instance, in *Hari-varṇa: śiraḥ sa kṛṣṇo jagrāha sva-hastenāvanamya ca*, “Kṛṣṇa grabbed the head, having also declined it with His hand” (2.12.33).⁹⁶

96 The context is as follows: *tasya padbhyām athākramya bhoga-rāśim*

Regarding *prthu* (broad): A qualification for being His stage is mentioned. In point of *tan-mūrdha* and so on: An extraordinary beauty is stated. Concerning *sparsā*, a special swiftness is said. Still, the state of being coppery red is due to being delicate. The reason for being *ādi-guru* is *ādyah*. By this, it's implied that Kāliya too is greatly fortunate.

Viśvanātha Cakravartī—“After declining him, whose two shoulders were raised” (*unnatāmsam* = *unnatau arisau yasya tam*) (*unnatau* = *uccau*), and having climbed (*adhirūḍhaḥ* = *adhirūḍhaḥ san*) on him, He danced.” Kṛṣṇa inclined his heads downward with only one hand, in light of the statement in *Hari-varṇa*: *śiraḥ sa kṛṣṇo...* (see above); Kāliya was no longer able to move about, on account of being *paribhrama-hataujasam* (his vigor ended by moving around).

“Kṛṣṇa’s lotus feet are exceedingly reddish (*atitāmram* = *atyarūṇam*)—on account of being very, very delicate—due to touching the multitude of jewels, which were hard, on his heads.”

Dancers dance on plates, platters, etc., to let the spectators know about their expertise, but He, on account of being the guru of all the arts and so forth, danced on Kāliya’s heads, which were moving to and fro. This showing of Him being a connoisseur of the arts could be understood by the girls of Vraja who had *pūrva-rāga* (they were falling in love with Kṛṣṇa before meeting Him for the first time).

Baladeva Vidyābhūṣaṇa—His lotus feet became coppery red by touching the jewels on his heads. In His *nāma-stotra*, it is said: *kāliya-phañi-māṇikya-rañjitaḥ śrī-padāmbujah*, “He was delighted by the [Kaustubha] jewel given by the serpent called Kāliya, and has beautiful lotus feet” (*Kṛṣṇa-premāmṛtāṣṭottara-śata-nāma-stotra*, *Brahmāṇḍa Purāṇa*, 2.36.39).

Siddhānta-pradīpa—*Ādyah* (the first) means *viśva-hetuḥ* (the cause of the universe).

jaloṭthitam, śiras tu kṛṣṇo jagrāha sva-hastenāvanāmya ca. tasyāruroha sahasā madhyamaṁ tan mahac-chiraḥ, “Afterward, Kṛṣṇa stepped on the snake’s multiple bodies, which had arisen from the water, with both feet, lowered a head with His hand and held on to it. He at once ascended that big head of his, which was in the middle” (*Hari-varṇa* 2.12.33-34).

Anvitārtha-prakāśikā—*Unnatāmsam* signifies: *unnatāḥ aṁsāḥ phaṇāḥ yasya tam*, “him, whose hoods (*aṁsa* = *phaṇā*) were raised.”

10.16.27

*taṁ nartum udyatam avekṣya tadā tādīya-
gandharva-siddha-muni-cāraṇa-deva-vadhvaḥ |
prītyā mṛdaṅga-pañavānaka-vādyā-gīta-
puṣpopahāra-nutibhiḥ sahasopaseduḥ ||
(vasanta-tilakā)*

taṁ—Him; *nartum*—to dance; *udyatam*—who was ready / eager (or who had begun); *avekṣya*—noticing; *tadā*—at that time; *tādīya*—who belong to Him; *gandharva*—heavenly musicians; *siddha*—perfected beings; *muni*—sages; *cāraṇa*—celestial singers; *deva-vadhvaḥ*—the gods’ wives; *prītyā*—with delight (or delightfully) (or with love); *mṛdaṅga-pañava-ānaka*—of mridangas, tablas (or tam-tams / tom-toms), and kettledrums; *vādyā*—with music; *gīta*—songs; *puṣpa*—flowers; *upahāra*—presentations; *nutibhiḥ*—and praises; *sahasā*—at once; *upaseduḥ*—[reverentially] approached (served).

*tadā tādīya-gandharva-siddha-muni-cāraṇa-deva-vadhvaḥ taṁ
(kṛṣṇaṁ) nartum udyatam avekṣya prītyā mṛdaṅga-pañavānaka-
vādyā-gīta-puṣpopahāra-nutibhiḥ sahasā upaseduḥ.*

At that time, noticing that He had begun to dance, His servants—the heavenly musicians, the perfected beings, the sages, the celestial singers, the gods, and their wives—at once lovingly served Him by playing mridangas, tablas, and large drums, and by singing, showering flowers, releasing fragrances, and uttering praises.

Śrīdhara Svāmī—*Upaseduḥ* means *prāptāḥ* (reached).

Sanātana Gosvāmī—He talks about the paraphernalia used for the joy of dancing. *Tadā* means *tat-kṣaṇe eva* (right at that moment). *Tādīya* (those related to Him) denotes Śrī Garuḍa and other *pārśadas*, and the Gandharvas and other residents of Svarga; or the Gandharvas and others are His in the sense that they live in Vaikuṇṭha.

In that regard, the Cāraṇas served (*upaseduḥ* = *asevanta*) with the musical tunes (*vādyā* = *vādyaiḥ*) of *mṛdaṅgas* and so on, the Gandharvas with songs (*gīta* = *gītaiḥ*), the gods' wives, the Apasarās, with flowers—by performing dances with respect to the Lord's dancing; or the understanding is that although all those women are Devīs, there is no mention of dancing—the Siddhas with diverse fragrances, aromatic powders, etc. (*upahāra* = *upahāraiḥ* = *vividha-gandha-sugandhi-cūrṇādibhiḥ*), and the sages with praises. It should be discerned in this fashion. The transgression of the sequence is due to *prīti* (love; bliss), with the intent to express that those various ones mingled since they started serving at once, or it is due to an abundance of joy, since Bādarāyaṇi didn't care.⁹⁷ Alternatively, because of that, it was due their *prīti*: The engagement of everyone in everything is meant.

Jīva Gosvāmī—He talks about the paraphernalia used for the joy of dancing. The reading is either *avekṣya* or *avetya*. The sense is similar insofar as the verbal roots *ikṣ* and *i[n]* have the sense of *jñānam* (to know).

(Additions are underlined.) *Tadiya* denotes Śrī Garuḍa and other *pārṣadas*, and the Gandharvas and so on are residents of Svarga; or the Gandharvas, etc., abide in Vaikuṇṭha. In that regard, the Cāraṇas served (*upaseduḥ* = *asevanta*) by playing (*vādyā* = *vādāna* = *vādānaiḥ*) *mṛdaṅgas* and so on, the Gandharvas with songs (*gīta* = *gītaiḥ*), the gods and their wives (*deva-vadhvaḥ* = *devāḥ tad-vadhvaḥ ca*) with flowers, the Siddhas with diverse fragrances, aromatic powders, etc. (*upahāra* = *upahāraiḥ* = *vividha-gandha-sugandhi-cūrṇādibhiḥ*), and the sages with praises. It should be discerned in this fashion. The transgression of the sequence is due to an abundance of joy, since Bādarāyaṇi didn't care. Alternatively, it was due to *prīti*: The engagement of everyone in everything is meant.

Viśvanātha Cakravartī—*Nartum* stands for *nartitum* (to dance). Regarding *tadiya* etc., the gist is they did so upon considering: “Prabhu is dancing with sounds of *thai-thai* (the imitative sound of

97 Another explanation is that the words fit the meter.

a musical instrument) uttered only by His mouth, without musical instruments.”

Baladeva Vidyābhūṣaṇa—Here he says: There was no want of paraphernalia for dancing. *Tadīya* means *tat-sevakāḥ* (His servants).

Śrīnātha Cakravartī—Playing musical instruments, singing and so on are linked to dancing (*nṛtyam*), therefore the wives of Gandharvas and of Cāraṇas reverentially approached (*upeseduḥ*) Him with *mrdaṅgas* and songs, respectively. Sages, or the wives of sages, and the wives of gods reverentially approached with flowers, presentations, and praises: “*aho nṛtyam aho nṛtyam*.” They thus extolled Him, who was dancing perfectly, and honored Him with a shower of flowers (the flowers were the presentations). Perhaps the purport of *vadhvaḥ* (wives) is that only women have absolute *rati* for Śrī Kṛṣṇa.

Anvitārtha-prakāśikā—*Nartum* is poetic license.

10.16.28

yad yac chiro na namate 'ṅga śataika-śīrṣṇaḥ
tat tan mamarda khara-daṇḍa-dharo 'nghri-pātaiḥ |
kṣiṇāyūṣo bhramata ulbaṇam āsyato 'srñ
nasto vaman parama-kaśmalam āpa nāgaḥ ||
(vasanta-tilakā)

yat yat śīraḥ—whichever head; *na namate*—would not bow; *aṅga*—(a vocative used for expressing endearment); *śata-eka-śīrṣṇaḥ*—who has one hundred main heads; *tat tat*—this and that [head]; *mamarda*—trampled; *khara*—of rascals; *daṇḍa-dharaḥ*—the punisher (“who bears a rod”); *aṅghri-pātaiḥ*—with strikes of the feet; *kṣiṇa-āyūṣaḥ*—[of his] whose life expectancy had waned; *bhramataḥ*—who was moving about; *ulbaṇam*—profuse; *āsyataḥ*—from the mouth; *asṛk*—blood; *nastaḥ*—from the nose; *vaman*—while vomiting; *parama-kaśmalam*—the topmost stupefaction; *āpa*—got; *nāgaḥ*—the snake.

aṅga! śataika-śīrṣṇaḥ kṣiṇāyūṣaḥ (api punar) bhramataḥ (kāliyasya)

yad yat śiraḥ na namate, (kṛṣṇaḥ) khara-daṇḍa-dharaḥ aṅghri-pātaiḥ tat tat (śiraḥ) mamarda. (tadā saḥ) nāgaḥ (svasya) āsyataḥ nastah (ca) ulbaṇam asṛg vaman parama-kaśmālam āpa.

My dear Parikṣit, Kālīya, who had one hundred main heads, was still moving about though his life expectancy had greatly diminished. By striking the feet, Kṛṣṇa, the punisher of rascals, trampled upon whichever head of his was not bowing by itself. The serpent, vomiting profuse blood from his mouths and noses, reached the state of a massive stupor.

Śrīdhara Svāmī—“By striking the feet—as a pretext for dancing—He trampled upon whichever head of him who was still moving about (*bhramataḥ* = *punar bhramataḥ*) though his life expectancy had decreased (*kṣiṇāyusaḥ* = *kṣiṇāyuso 'pi*) and had one hundred main heads (*śataika-śiṣṇaḥ* = *śatam ekāni śirāṁsi yasya tasya*) (*ekāni* = *mukhyāni*) but was not relinquishing stiffness (*na namate* = *stabdhatām na jahāti*).” At that time he vomited blood from the mouths (*āsyataḥ* = *mukhebhyaḥ*) and from many nostrils (*nastah* = *nāsā-vivarebhyaḥ ca*).

Sanātana Gosvāmī—Due to the word *eka* (main), it’s understood that there are many other heads, because of the upcoming mention that he has a thousand hoods (verse 30). *Kṣiṇāyusaḥ* means *mṛta-prāyasya*, “of him who was almost dead.” *Ulbaṇam* means *pracuram*, “very much” blood, due to the blood’s obstruction of mouths and noses on account of vomiting it via those passages.

Jīva Gosvāmī—Due to the word *eka*, which is expressive of *mukhya* (main), it’s understood that there are many other heads, because of the mention ahead that he has a thousand hoods. *Kṣiṇāyusaḥ* means *mṛta-prāyasya* (almost dead). *Ulbaṇam* means *udbhatam* (vehement); the sense is *pracuram* (very much).

Viśvanātha Cakravartī—Kṛṣṇa trampled on whichever head was becoming elevated (*na namate* = *na namati* = *uccī-bhavati*) by climbing on it and striking the feet right at those moments.

Baladeva Vidyābhūṣaṇa—(Additions are underlined.) He trampled on whichever head was becoming elevated (*na namate* = *uccī-bhavati*) by climbing on it at once by force and by striking the feet—because of keeping the beat (*tāla*) (see the Annotation).

Vira-Rāghava—*Kāśmalam* means either *moham* (stupefaction), *mūrcchām* (stupor),⁹⁸ or *duḥkham* (pain, trouble).

Vallabhācārya—*Kṣīṇāyusaḥ* (his life expectancy had greatly diminished) means *kṣīṇa-prāṇa-balasya* (the power of his life force had greatly diminished). *Kāśmalam* means either *mūrcchām* (stupor) or *mahatīm vyathām* (great pain).

Anvitārtha-prakāśikā—*Namate* is the present tense in *karma-kartari* (“whichever head would not bow by itself”); there is no affix *ya[k]* in consideration of the rule: *na duha-snu-namām yak-cīṇau*, “The affixes *ya[k]* and *[c/i/ṇ]* are not applied [in *karma-kartari*] after the verbal roots *duh*, *ṣṇu*, and *ṇam*” (*Aṣṭādhyāyī* 3.1.89; *snu-namibhyām*... HNV *Bṛhat* 947).

ANNOTATION

The word *daṇḍa* (rod) in Kṛṣṇa’s epithet *khara-daṇḍa-dhara* (punisher of rascals) here is meant to be an echo of the term *daṇḍa-pāta* in the corresponding text of *Viṣṇu Purāṇa*. Śrīdhara Svāmī explains: *daṇḍa-vat-pāto daṇḍa-pātaḥ tīvra-prahāraḥ tad-van-nipātena recaikair mukha-nāsikā-randhrair bahu rudhiram vavāma charditavān. pāṭhāntare daṇḍa-vat-pāda-nipāteneti sa evārthaḥ. yadvā bhrānti-recaka-daṇḍa-pātākhyāḥ nṛttoktāḥ pāda-nyāsa-viśeṣāḥ, yathāha bhārataḥ, “antar-bhramarikā jñeyā bhramarī bāhya-pūrvikā, alagna-bhramarī ca syād ucita-bhramarī tathā, citra-bhramarikā caiva cakra-bhramarikā tathā, nipāta-bhramarī ceti bhramāḥ sapta prakīrtitāḥ. pārśvāt pārśvasya gamanam skhalitaiś calitaiḥ padaiḥ, vividhaiś caika-pādasya pāda-recaka ucyate, nūpuram caraṇam kṛtvā purataḥ samprasārayet, kṣipram āviddha-karaṇam daṇḍa-pāteti sā smṛtā”*.

98 The word *mūrcchām* is used in the same context in *Viṣṇu Purāṇa* (5.7.46), but the meaning is not ‘swoon’ since Kāliya praised the Lord immediately afterward.

“*Daṇḍa-pāta* signifies *daṇḍa-vat-pāta* (a strike like a rod) and means ‘a violent blow’. Kāliya was vomiting much blood through the mouths and the nostrils (*recaikaiḥ* = *mukha-nāsikā-randhraiḥ*) due to blows of that nature. In the other reading, *daṇḍa-vat-pāda-nipātena*, the sense is the same. Alternatively, *bhrānti-recaka* and *daṇḍa-pāta* are specific positions of the feet that are mentioned in the art of dancing. For example, Bharata Muni states: “There are seven types of *bhramas* (moving about, revolving) (= *bhrānti*): *antar-bhramarikā*, *bhramarī*, which is *bāhya-pūrvikā* (formerly foreign; or which starts outside), *alagna-bhramarī*, *ucita-bhramarī*, *citra-bhramarikā*, *cakra-bhramarikā*, and *nipāta-bhramarī*. Moving one foot from side to side with steps that are unsteady, tremulous, and manifold is called *pāda-recaka*. Having put ankle bells on the feet, one should extend forward: Making a quick kick is known as *daṇḍa-pātā*” (*Nāṭya-sāstra*) (*Ātma-prakāśa* 5.7.46).

10.16.29

*tasyākṣibhir garalam udvamataḥ śiraḥsu
yad yat samunnamati niḥśvasato ruṣoccaiḥ |
nṛtyan padānunamayan damayāmbabhūva
puṣpaiḥ prapūjita iveha pumān purāṇaḥ ||
(vasanta-tilakā)*

tasya—of his; *akṣibhiḥ*—through the eyes; *garalam*—poison; *udvamataḥ*—who was emitting; *śiraḥsu*—among the heads; *yat yat*—whichever [head]; *samunnamati*—was ascending; *niḥśvasataḥ*—who was hissing; *ruṣā*—with fury; *uccaiḥ*—loudly; *nṛtyan*—while dancing; *padā*—with a foot; *anunamayan*—while causing to stoop; *damayāmbabhūva*—He subdued; *puṣpaiḥ prapūjitaḥ* *iva*—as if worshiped with flowers [by that poison]; *iva*—on this [occasion]; *pumān purāṇaḥ*—the ancient Puruṣa.

Śrīdhara Svāmī—

(*punar api*) *ruṣoccaiḥ niḥśvasataḥ akṣibhiḥ garalam udvamataḥ tasya śiraḥsu yad yat (śiraḥ) samunnamati, nṛtyan padā (tat tat śiraḥ) anunamayan iha (avasare hr̥ṣṭaiḥ gandharvādibhiḥ śeṣāsanāḥ) purāṇaḥ pumān iva (yaśodā-nandanāḥ) puṣpaiḥ prapūjitaḥ—yadvā, (tadā gandharvādibhiḥ) puṣpaiḥ prapūjitaḥ (gopaiḥ) purāṇaḥ*

pumān iva (dr̥ṣṭaḥ iti), yadvā, puspaiḥ prapūjitaḥ iva (prasannaḥ san)—damayāmbabhūva.

Baladeva Vidyābhūṣaṇa—

ruṣocaiḥ niḥśvasataḥ akṣibhiḥ garalam udvamataḥ tasya śiraḥsu nṛtyan pumān purāṇaḥ (kṛṣṇaḥ teṣu madhye) yad yat samunnamati, (tat tad eva) padā anumamayan (tadā gandharvādibhiḥ vṛṣṭi-) puspaiḥ prapūjitaḥ iva (atiprasannaḥ teṣāṁ hitaṁ taṁ nāgaṁ) damayāmbabhūva.

Kāliya was discharging poison through the eyes and loudly hissing out of rage. Forcing down with a foot while dancing whichever head of his was ascending, the ancient Person, who was as if worshiped with flowers on this occasion, subdued him.

Śrīdhara Svāmī—“While lowering, with kicks (*padā* = *āghātena*), whichever head of him who was still loudly hissing with rage (*niḥśvasato ruṣocaiḥ* = *punar apī ruṣā uccair niśvasataḥ*) was ascending, He, Yaśodā-nandana, who on this occasion (*iha* = *asmin avasare*) was worshiped with flowers by enthralled Gandharvas and others like the ancient Puruṣa (*pumān* = *puruṣaḥ*) seated on Śeṣa used to be so worshiped—or “He, who was worshiped with flowers by Gandharvas and so on at that time (*iha* = *tadā*), was seen by the cowherds as if He were the primeval Person,” or “being pleased, as if He were worshiped with flowers”—subdued Kāliya.” The drift is He did him a favor.

Sanātana Gosvāmī—“of Kāliya, who was heavily emitting (*udvamataḥ* = *uccair vamataḥ*) poison (*garalam* = *viṣam*) only through the eyes.” What is meant is that he had a very fierce look then. On the side of the real meaning, there are two things: By strikes of the feet (*aṅghri-pātaiḥ*, 10.16.28), i.e. by specific positions of the lotus feet by moving in a dance, the trample is the removal of the fault inherent in that species; or it signifies the obtainment of the great good fortune that is the special touch of His lotus feet. Therefore, by that, there is also the fact that the heads are a prop; his life expectancy has decreased; and so forth.

Only the sake of dispelling the strength, the pride, etc., of a natural-born villain, punishment is given to such scoundrels, whose places such as the face are imbued with potent poison. From that there was also his obtainment of the stupor of *premānanda*, and from that there was a discharge of poison, which denotes the relinquishment of all his inner faults.

Ruṣā means *praṇaya-kopena* (with the anger of love); or, *aruṣā*, by a coalescence of the vowel *a* (*niḥśvasato ruṣoccaiḥ* = *niḥśvasato 'ruṣoccaiḥ*), which means: *na vidyate ruṭ yasyām tayā bhaktyā*, “out of *bhakti*, which is “due to that in which there is no anger.”” The sense of *damayāmbabhūva* (He subdued) is: *sahaja-jāti-doṣaṁ tyājayāmāsa* (He made him relinquish the natural fault of his species), and because of that He truly did only what was beneficial. This was explained by the venerable one too.

Why did He do that kind of amazing mercy? Expecting this, with *puspaiḥ* Śuka conjectures the reason by himself. “Here (*iha*), i.e. within Vṛndāvana, on a lake of Śrī Yamunā, the ancient Person, Śrī Kṛṣṇa, was eminently worshiped (*prapūjitaḥ* = *prakarṣeṇa pūjitaḥ*) with flowers.” *Iva* (“as if” worshiped with flowers [by that poison]) has the sense of either an *utprekṣā* (fanciful imagination) or *vitarka* (supposition). He is the ancient Person (*purāṇaḥ pumān*) on account of being Puruṣottama. Or, by the derivation of *purāṇaḥ* as: *purā api navah*, “new, though old” (*Bhāvārtha-dīpikā* 10.14.23; *Nirukta* 3.19), the sense is: *pūrvataḥ vartamānaḥ api nitya-nūtanah* (ever fresh though in existence for a long time). Or: *puram śrī-mathurākhyam ānayati prāṇayati iti purāṇaḥ*, “He makes the town known as Śrī Mathurā breathe, thus He is *purāṇa*.” Śrī Kṛṣṇa is *purāṇaḥ pumān* in this way.⁹⁹

Jīva Gosvāmī—Though all his limbs were incapacitated, he was discharging poison through his eyes. This points out the nature of a miscreant.

99 The verbal root is *an prāṇane* (2P) (to breathe), but the form would be *purāṇa*. The rule is: *pūrva-padān nasya ṇaḥ saṁjñāyām*, “In a name, the *n* of a word that comes after a previous word in a compound changes to *ṇ* [if there is a cause for the change]” (HNV 1021; *pūrva-padāt saṁjñāyām agah*, *Aṣṭādhyāyī* 8.4.3). In the conventional sense, *purāṇa* (old) is an exception, and so is “Nārāyaṇa”.

Viśvanātha Cakravartī—“While lowering, with strikes of the feet (*padā* = *pāda-prahāreṇa*), whichever one among his heads (*śiraḥsu* = *śiraḥsu madhye*) was ascending, He, who was as if worshiped with flowers that were being showered by enthralled Gandharvas and so on on that occasion (*iha* = *tasmin avasare*) and who was pleased, subdued that villain for their benefit.”

Baladeva Vidyābhūṣaṇa—“While dancing on his heads (*tasya śiraḥsu nṛtyan*), Kṛṣṇa, forcing down with strikes of the feet (*padā* = *aṅghri-prahāreṇa*) whichever head among them was ascending, was very pleased, as if He were worshiped by a rain of flowers by the Gandharvas and others at that time, and subdued that snake for their benefit.”

10.16.30

tac-citra-tāṇḍava-virugṇa-phaṇā-sahasro ¹⁰⁰
raktam mukhair uru vaman nṛpa bhagna-gātraḥ |
smṛtvā carācara-gurum puruṣam purāṇam
nārāyaṇam tam araṇam manasā jagāma ||
(vasanta-tilakā)

tat—of His; *citra*—amazing; *tāṇḍava*—during the [frantic] dance; *virugṇa*—were broken; *phaṇā-sahasraḥ*—whose thousands of hoods; *raktam*—blood; *mukhaiḥ*—through the mouths; *uru*—much; *vaman*—vomiting; *nṛpa*—O king; *bhagna-gātraḥ*—whose body is broken; *smṛtvā*—remembering; *cara-acara-guru*—the master of both mobile and immobile beings; *puruṣam purāṇam*—the ancient Puruṣa; *nārāyaṇam*—Nārāyaṇa; *tam*—to Him; *araṇam*—the shelter (“Him, because of whom there is no fight”) (or who is distant); *manasā*—with the mind; *jagāma*—went.

nṛpa! (kāliyaḥ) tac-citra-tāṇḍava-virugṇa-phaṇā-sahasraḥ bhagna-

100 *phaṇātapatro* (hoods that are umbrellas) (editions of Śrīdhara Svāmī, Vallabhācārya, Gaṅgā Sahāya, and Gītā Press). On this topic, the *Viṣṇu Purāṇa* only states: *madhyamaṁ phanam*, “the middle hood” (5.7.44). The *Hari-vaṁśa* says Kāliya had five hoods: *pañca-mūrdhānatam* (2.12.38). The *Brahma-vaivarta Purāṇa* only says the Lord stood on Kāliya’s head: *bhagavān uttasthau mastakopari* (4.19.12).

*gātraḥ mukhaiḥ uru raktaṁ vaman carācara-guruṁ puruṣaṁ
purāṇaṁ smṛtvā taṁ nārāyaṇaṁ araṇaṁ manasā jagāma.*

O king, Kāliya spewed much blood through his mouths: his thousand hoods were broken during Kṛṣṇa's amazing frantic dance and his body was fractured. Remembering the ancient Puruṣa, the guru of both moving beings and nonmoving entities, he mentally went to Him, Nārāyaṇa, for shelter.

Śrīdhara Svāmī—*Araṇam* means *śaraṇam* (shelter).

Sanātana Gosvāmī—“Kāliya's thousands of hoods (*phaṇā-sahasraḥ* = *phaṇānāṁ sahasraṁ yasya saḥ*) were especially wounded, or especially broken (*virugṇam* = *viśeṣataḥ rugṇam* = *viśeṣataḥ jāta-vraṇaṁ bhagnaṁ vā*), by His frantic dance,” or by that frantic dance, or by the indescribable frantic dance (*tat* = *tasya tad vā*) (*tad* = *anirvacanīyam*). The dance was manifold (*citra* = *vividha*), on account of the varieties of moves, such as *bhrānti-recaka*, that are mentioned by Bharata Muni.

Or the dance was amazing (*citra* = *adbhuta*) because, although He was restraining him (*nigraha*), He ended up bestowing mercy (*anugraha*).

The gist of the vocative *nṛpa* (O king) is: “It was like the arrest, in order to protect citizens, and even the punishment of knaves by persons of your kind, which are truly beneficial.”

However, on the side of the true meaning, by that sort of dance on all the hoods there is only utter mercy, by considering that the hoods' existence has become successful.

In that regard, by *virugṇam*, the superabundance of the frantic dance, conducive to the excellence of profuse mercy, as in the case of the trample, mentioned earlier, is implied. Thus he was becoming humble, from the disappearance of a bad attitude since his hoods were ruptured. On the side of the true meaning: Also by the diminution of his natural inner faults, he remembered the Lord, due to the origination of a pure state of mind, and he surrendered to Him; Śuka expresses this with *smṛtvā*. Kṛṣṇa is the progenitor (*gurum* = *janakam*) of moving beings and of nonmoving beings since

He is the ancient Puruṣa, the origin of all, because He is Nārāyaṇa, He whose navel is the lotus of the worlds. Or ‘Nārāyaṇa’ means: *sarva-jivānām āśyaram* (the shelter of all living entities). These are reasons for the occurrence of him taking shelter in every way. “Remembering Him—i.e. either “putting Him, though forgotten, in the mind” or “pondering over Him” (*smṛtvā = viśmṛtam api tam manasi kṛtvā, cintayitvā vā*)—he went (*jagāma = gataḥ*) to Him, Nārāyaṇa, for shelter.” *Manasā* (with the mind) is said because, due to great pain, he didn’t even have the strength to say: *tavāsmi* (I belong to You).

Or, the reason for mentally taking shelter is *purāṇam puruṣam*, which means: *antaryāmitayā hṛdaya-rūpāyām puri śete sadā vartate iti tathā tam*, “As the inner controller He reposes, meaning He always abides (*śete = sadā vartate*), in the city which is the heart.” On the side of the true meaning: “Knowing (*smṛtvā = jñātvā*) that He, Śrī Kṛṣṇa, is Nārāyaṇa...” Why? *carācara-gurum*, which signifies: *carācarāt tan-maya-brahmāṇḍād api guruṁ gariṣṭhaṁ mahā-bhāravattvāt*,¹⁰¹ “Since He has great weight, He is even more heavy than a universe¹⁰² (*carācara = brahmāṇḍa*), which is composed of mobile beings and immobile beings.” Moreover: *purāṇam puruṣam*. This means even in *bālyā* He is not a little kid, due to a special skill in dancing and so on. Thus, he went only to Him for shelter.

Jīva Gosvāmī—(Additions are underlined. The commentary is the same as the first paragraph in *Bṛhad-vaiṣṇava-toṣaṇī*. Moreover:) In the second half of the verse, Śuka says: Kāliya realized that He is the Lord—by the diminution of his intrinsic inner faults, from the punishment directly inflicted by the divine feet, and by the origination of a pure mental state, from their touch, as in the case of Bali—and surrendered to Him. “Remembering Him, Śrī Kṛṣṇa, the guru—because He is the progenitor—of both moving beings and nonmoving beings, since He is the ancient Puruṣa, meaning He is the origin of all, because He is Nārāyaṇa, He whose navel is the lotus of the worlds...” Or ‘Nārāyaṇa’ means: *sarva-jivānām āśyaram* (the

101 Purī Dāsa: Three out of six manuscripts have the reading *mahā-bhagavattvāt* (due to being a big Lord) instead.

102 This is substantiated with the word *garbha-jagataḥ* (in whose interior there is the universe) in the next verse.

shelter of all living entities). These are reasons for the occurrence of taking shelter in every way.

Smṛtvā (remembering) is because he was now devoid of his bad attitude, although he had heard hundreds of times about that ancient one (*purāṇa* = *prācīna*).

Manasā (with the mind) is because, due to great pain, he didn't even have the strength to say: *tavāsmi* (I am Yours). Or the reason for mentally taking shelter is *puruṣam*, which means: *antaryāmīṭayā hṛdaya-rūpāṇām puri śete sadā vartate iti tathā tam*, “As the inner controller He reposes, i.e. always abides (*śete* = *sadā vartate*), in the cities of hearts.”

Another explanation is: “Remembering that He, Śrī Kṛṣṇa, is Nārāyaṇa,” that is, “upon taking interest in what he had heard from his wives.”

Viśvanātha Cakravartī—Though the seed, the form of mercy, of *bhakti* was sown previously by his wives, who were topmost devotees, it was simply unable to grow in Kālīya's consciousness, which was like a bad field, being permeated by anger generated by diverse previous offenses. At that time, however, when there was a diminution of those various faults by the touch of the divine feet and by getting the punishment that He inflicted, immediately his seed of devotion sprouted: This is what Śuka says with *smṛtvā* (remembering); the sense is: *svīya-smṛti-gocarī-kṛtya*, “after making his memory be within the range of the mind: “I perceive that His power is thousands of times superior than Garuḍa's, my enemy, therefore He, devotion to whom was taught by my wives, is God.””

In point of *carācara-gurum* and so on: “The guru, You, by whom the feet were placed on my head by mercy to let me know, though I am a fool, “I, who am showing My extraordinary strength, am God, and should be worshiped,” are pleased. At this time I go to Him for shelter.” *Araṇam* means *śaraṇam* (shelter).

Baladeva Vidyābhūṣaṇa—“Remembering—i.e. pondering over the glory he had heard from his wives—he went to Him, the Puruṣa, for shelter.” His wives' devotion to Hari was obtained by the grace of Śeṣa-deva.

Vallabhācārya—There are two kinds of dances: *lāśya* and *tāṇḍava*. *Lāśya* denotes the dances of women and the dances of men: There are hundreds of varieties of those two respectively. The Puruṣa, who is absorbed in Rasa, did an amazing *tāṇḍava* like Mahādeva does at the time of universal dissolution; it was done at this time by the Lord to teach him.

“He was vomiting much blood through his mouths.” In that regard, the blood is of the nature of inner flaws. In vomiting that (and specifically the poison), his inner flaws went away (there was no poison left to spew),¹⁰³ though he had external flaws, since his body was fractured. Therefore he, who was no longer a bad person, remembered Nārāyaṇa, meaning he understood that He is Nārāyaṇa, in terms of being one who should be worshiped.

ANNOTATION

The name Nārāyaṇa is a synonym of Parameśvara (God), the omniscient, omnipotent and omnipresent form of the Absolute, whose aspect is Brahman: *anādi mat-param brahma* (*Gītā* 13.13). He is called Puruṣa because He reciprocates, whereas Brahman is not conscious of the cosmos. In Vedic lore, He is the form of Mahā-Viṣṇu prior to Creation. Kṛṣṇa said to Uddhava: *nārāyaṇe turīyākhye bhagavac-chabda-śabdite mano mayy ādadhad yogī*, “The yogī, fully applying the mind to Me, Nārāyaṇa, who is known as the fourth and is worded with the word Bhagavān” (11.15.16). For more details, consult Annotation 10.1.3.

10.16.31

*kṛṣṇasya garbha-jagato 'tibharāvasannam
pārṣṇi-prahāra-parirugṇa-phaṇātapatram |
drṣṭvāhim ādyam upasedur amuṣya patnya
ārtāḥ ślathad-vasana-bhūṣaṇa-keśa-bandhāḥ ||
(vasanta-tilakā)*

kṛṣṇasya—of Kṛṣṇa; *garbha-jagataḥ*—in whose interior the universe

103 Kāliya said to Kṛṣṇa: *damito 'ham hata-viṣo vaśagas te varānana*, “O You who have a lovely face! I, whose poison is finished, am subdued: I am subordinate to You” (*Hari-vamśa* 2.12.36).

abides; *atibhara*—due to the huge weight; *avasannam*—who had sunk (or was exhausted); *pārṣṇi*—of the heels; *prahāra*—by the strikes; *parirugṇa*—ruptured everywhere; *phaṇā*—whose hoods; *ātapatram*—which were like umbrellas; *dr̥ṣṭvā*—seeing; *ahim*—the snake; *ādyam*—the primeval one; *upaseduḥ*—[reverentially] approached; *amuṣya*—his; *patnyaḥ*—wives; *ārtāḥ*—pained; *ślathat*—were loosening; *vasana-bhūṣaṇa-keśa-bandhāḥ*—whose garments, ornaments, and hair knots.

kṛṣṇasya garbha-jagataḥ atibharāvasannam (tasya) pārṣṇi-prahāra-parirugṇa-phaṇātapatram ahim dr̥ṣṭvā amuṣya (sarpasya) patnyaḥ ārtāḥ ślathad-vasana-bhūṣaṇa-keśa-bandhāḥ (satyaḥ) ādyam (śrī-kṛṣṇam) upaseduḥ.

The serpent had become exhausted by bearing the huge weight of Kṛṣṇa, in whose abdomen the three worlds abide, and his umbrella-like hoods were completely ruptured by the strokes of His heels. Seeing him in this way, his wives, who were distressed and whose garments, ornaments and hair knots were loosening, reverentially went near Him, the primeval Being.

Śrīdhara Svāmī—“Seeing the snake, who was overwhelmed by the huge weight (*atibharāvasannam* = *atibhāreṇa avasannam*) (*avasannam* = *ākrāntam*) of Kṛṣṇa, in whose interior the three worlds exist (*garbha-jagataḥ* = *garbhe jaganti yasya tasya*)...” The word *pārṣṇiḥ* means *pāda-pr̥ṣṭham* (the heel, ‘the back of the foot’). *Ādyam* (the primeval Being) denotes Śrī Kṛṣṇa.

“The garments, etc., of Kālīya’s wives were loosening” (*ślathad-vasana-bhūṣaṇa-keśa-bandhāḥ* = *ślathantaḥ visraṁsamānāḥ vasanādayaḥ yāsām tāḥ*).

Sanātana Gosvāmī—To demonstrate the glories of those ladies for the sake of illustrating His special good disposition toward his wives, given that the Lord was also pleased by him seeking refuge in this manner, at first in two verses Śuka talks about the full surrender of the ladies, whose eminent knowledge had arisen from the superior surrender of their husband, given that he was not rejecting Him.

Though he was dwelling in his kingdom, his defeat is implied by the fact that his hoods, as the form of umbrellas, were completely ruptured. “His wives went to His side” (*upaseduḥ = pārśve jagmuḥ*). Only because of the ladies’ distress, their clothes and so forth loosened. Their feeling of great *dainya* (humiliation, or miserable state) is stated thus.

Jiva Gosvāmī—The Lord stopped His punishment of hitting with the feet because Kāliya sought refuge; him being like that was effected automatically by a connection with those women, who had not come close to their bad husband due to shyness and were also His devotees. Kṛṣṇa was fully pleased with him for approaching Him; Kṛṣṇa’s expecting it was proper: For the sake of that, and to justify His good disposition toward them, in this verse and in the next Śuka talks about the ladies’ procedure in their surrender to the Lord, who was procrastinating on a head.

Garbha-jagataḥ is said because He is *vibhu* (all pervasive). Here, *antaram* (interior) is stated by the word *garbha*, by the logic in: *na cāntar na bahir yasya*, “He has neither an inside nor an outside” (10.9.13), and so the sense is *vyāpta-sarvasya* (of Kṛṣṇa, by whom everything is pervaded). Still, He remains untouched by the world, as shown in this text:

mayā tatam idaṁ sarvaṁ jagad avyakta-mūrtinā |
mat-sthāni sarva-bhūtāni na cāhaṁ teṣv avasthitaḥ ||
na ca mat-sthāni bhūtāni paśya me yogam aiśvaram |

“I pervade all this world by My unmanifest form. All beings are in Me, but I am not in them, nor are beings situated in Me! Behold My godly might.” (*Bhagavad-gītā* 9.4-5)

(The rest of the commentary is the same as the second paragraph in *Bṛhad-vaiṣṇava-toṣaṇī*.)

Krama-sandarbha—In two verses Śuka says his wives surrendered to Him. Though He was forgiving, on account of him seeking refuge in this way, He was standing on a head with that expectation.

Viśvanātha Cakravartī—The three worlds are in His interior (*garbha-jagataḥ* = *garbhe jaganti yasya tasya*), therefore Kāliya was distressed by the huge weight (*atibhara* = *atibhareṇa*).

They were distressed (*ārtāḥ*): Until this time, the wives were indifferent to their husband: “he is adverse. If he dies by a punishment inflicted by the Lord, let him die. Having become widows, we shall worship the Lord.” However, when they saw that their husband, who had mentally taken shelter, had characteristics of *sañcāri-bhāvas*, such as *dainya* (humility), *nirveda* (self-deprecation), *viśāda* (remorse), and *vitarka* (conjecture), on his face and on other limbs, they thought: “Wow! Due to the influence of our good fortune, he has become a Vaiṣṇava, so let us try to save him.” Thus they formed a group—they were pained because their affection for him had taken place—and came near the Lord, at His splendid feet.

Baladeva Vidyābhūṣaṇa—He was pained (*avasannam* = *nipīḍitam*) by Kṛṣṇa’s huge weight.

Śrīnātha Cakravartī—*Garbha-jagataḥ* is an *utprekṣā* (fanciful imagination) regarding the excessive weight.

ANNOTATION

In the real meaning, the universe is in Kṛṣṇa insofar as the universe is in Brahman, which is an aspect of God. Moreover, the *Brahma-vaivarta Purāṇa* states that Kāliya’s main queen, Subalā, accompanied by other female snakes, sang this upcoming praise (4.19.15-17). The *Viṣṇu Purāṇa* says the queens praised, but in *Hari-vamśa* there is no mention of their praise at all, except for a few words of apology by Kāliya. Their praise begins from verse 33.

10.16.32

*tās taṁ suvigna-manaso 'tha puras-kṛtārbhāḥ
kāyaṁ nidhāya bhuvi bhūta-patiṁ pranemuḥ |
sādhvyaḥ kṛtāñjali-puṭāḥ śāmalasya bhartur
mokṣepsavaḥ śaraṇa-daṁ śaraṇaṁ prapannāḥ ||
(vasanta-tilakā)*

tāḥ—those ladies; *taṁ*—to Him; *su-vigna-manasaḥ*—whose minds

are very alarmed; *atha*—afterward (or all); *purah-kṛta-arbhāḥ*—by whom the children are placed in front; *kāyam*—the body (their own bodies); *nidhāya*—putting down; *bhuvi*—on the ground; *bhūta-patim*—to the master of beings; *praṇemuḥ*—they bowed (they did *praṇāma*); *sādhvyaḥ*—the chaste ladies; *kṛta-añjali-putāḥ*—by whom a hollow between joined hand palms was done; *śāmalasya*—of the sin (or who was sinful); *bhartuḥ*—of the husband; *mokṣa*—the release; *ipsavaḥ*—desiring; *śaraṇa-dam*—Him, who gives shelter (or who gives protection); *śaraṇam*—for shelter; *prapannāḥ*—approached.

Bhaktisiddhānta Sarasvatī—

atha suvigna-manasaḥ sādhyāḥ tāḥ (kāliya-patnyāḥ) puras-kṛtārbhāḥ kṛtāñjali-putāḥ śāmalasya bhartuḥ mokṣepsavaḥ taṁ śaraṇa-dam bhūta-patim śaraṇam prapannāḥ (satyaḥ) bhuvi kāyam nidhāya praṇemuḥ.

Gāṅgā Sahāya (*Anvitārtha-prakāśikā*)—

atha bhartuḥ śāmalasya mokṣepsavaḥ (ataḥ eva) suvigna-manasaḥ sādhyāḥ puras-kṛtārbhāḥ tāḥ (nāga-patnyāḥ api) śaraṇa-dam bhūta-patim (śrī-kṛṣṇam) śaraṇam prapannāḥ kṛtāñjali-putāḥ (ca satyaḥ) bhuvi kāyam nidhāya praṇemuḥ.

Those ladies, who were perturbed and had placed the children in front, offered obeisances to Him, the master of beings, by putting their bodies low on the ground. Afterward, those chaste wives joined their respective palms and, desiring the deliverance of their husband, who was sinful, approached Him, who gives protection, for shelter.

Śrīdhara Svāmī—The syntactical connection is: *tāḥ śaraṇam prapannāḥ satyas taṁ praṇemuḥ*, “Having attained shelter (or being surrendered), they bowed to Him.” *Suvigna-manasaḥ* means *ativihvala-cittāḥ* (they whose minds are very perturbed). *Bhuvi* (on the ground) means either *tasmin sthāne jalādhistāt* (below the water in that place) or *tīre* (on the shore). “They desired the release of the husband (*bhartur mokṣepsavaḥ*), though his nature was sinful

(*śamalasya* = *pāpātmano 'pi*).” Or they desired the deliverance of the sin of the husband (*śamalasya bhartuḥ* = *bhartuḥ yat śamalan tasya*). *Bhūta-patim* signifies *prāṇi-mātrasya patim* (the master of all living entities). *Śaraṇa-dam* (who gives protection) means *āśraya-pradam* (Him, who gives shelter).

Sanātana Gosvāmī—“Their minds were very afraid—or very distressed—due to suspecting the death of the husband” (*suvigna-manasaḥ* = *suvignam pati-maraṇa-śaṅkayā atibhītaṁ atiduhkhitam vā manah yāsām tāḥ*). This is a special quality due to the topmost *dainya* (humility in being miserable), either as regards *praṇāma* (bowing; offering obeisances) or *prapatti* (surrender).

“They fell down like a bunch of rods” (*bhuvi kāyaṁ nidhāya* = *daṇḍa-vad nipatyā*). Placing the children in front was for the sake of evoking mercy. Why didn’t they fear their husband, on account of the offense? *bhūta-patim*, “Him, the master of all beings” (= *bhūtānām prāṇinām sarveṣām api patim*). The sense is: Because they are *ananya-gati* (they have no other recourse). Therefore: *bhartuḥ śamalasya mokṣepsavaḥ*, “They desire the pardon of the husband’s offense” (= *bhartuḥ yat śamalam aparādhaḥ tasya mokṣaṁ marṣaṇam icchantyaḥ*). Or the genitive case has the sense of the ablative; this means *śamalān mokṣecchavaḥ* (they desire deliverance from the husband’s sin).

There is another interpretation: *aparādhinaḥ api bhartuḥ mokṣaḥ saṁsāra-duḥkha-dhvaṁsaḥ tad-icchavaḥ*, “they desire the liberation, that is, the termination of the misery of material existence, of the husband though he is an offender.” Why? *sādhvyaḥ*, which means either *pati-vratāḥ* (chaste; dedicated to their husband) or *śrī-kṛṣṇa-bhaktimatyāḥ* (they have devotion to Śrī Kṛṣṇa). The gist is: The special favor of His feet to those ladies is certainly appropriate.

Śaraṇa-dam (Him, the giver of shelter) signifies *tad-hradāśraya-pradam*, “the bestower of the shelter of that lake,” otherwise it would have been impossible to reside there, in the middle of Śrī Vṛndāvana. Or the sense is: A protector’s command honored by some other happens because He initiated it, hence the drift is: Ultimately, their surrender and other reasons for His protection were brought about by Him.

Śaraṇam prapannāḥ means: *rakṣa rakṣa ity ārta-svareṇa*

śaraṇāgatatayā tam āśritāḥ, “They took shelter of Him (they resorted to Him), in terms of coming for protection, with intonations expressive of pain: “Protect, protect.”” Or: *śaraṇam sarvāpadbhyaḥ rakṣitāram tathā eva āśritāḥ*, “They took shelter, meaning they resorted to Him, who protects from all misfortunes.” Another explanation is: *stotum pravṛttāḥ satyaḥ* (being about to praise).

On the side of the true meaning, they were culpable for his offense because they used to kiss him, and so on, or else because of the violence that had been committed against the living beings residing in Śrī Vṛndāvana by the fire of his potent poison.

Jīva Gosvāmī—(Additions are underlined.) “Their minds were very afraid—or very distressed—either due to suspecting the death of the husband or in addition to that due to being concerned due to the offense.” (*suvigna-manasaḥ* = *suvignam pati-maraṇa-śaṅkayā atibhītam atiduḥkhitam vā manaḥ yāsām tāḥ*). This is a special quality due to the topmost *dainya* (humility in being miserable), either as regards *praṇāma* (bowing; offering obeisances) or *prapatti* (surrender).

“They fell down like a bunch of rods” (*bhuvi kāyaṁ nidhāya* = *daṇḍa-vad nipatyā*). Thus some island in the middle of the lake is made to be understood, where Śrī Kṛṣṇa, who was standing up for a particular fun, was covered by Kālīya and seen by the people of Gokula. It is described in this way. Placing the children in front was for the sake of evoking mercy. Why didn’t they fear their husband, on account of the offense? *bhūta-patim*, “Him, the master of all beings” (= *bhūtānām prāṇinām sarveṣām api patim*). He came across like that to them, on account of being like that. The drift is: Even in fear of Him, where else might they go? Therefore: *bhartuḥ śamalasya mokṣepsavaḥ*, “They desire the rejection (*mokṣa* = *tyāga*) of the husband’s offense.” Why? *sādhvyaḥ*, “They are devoted to their husband and have devotion to Śrī Kṛṣṇa” (= *pati-vratāḥ śrī-kṛṣṇa-bhaktimatyaḥ ca*).

Viśvanātha Cakravartī—At first they bowed to Him (*tās tam praṇemuḥ*). Regarding *bhuvi* (on the ground): Some island in the middle is understood, on which Kṛṣṇa, surrounded by Kālīya, was

located, and seen by the people of Gokula. It should be perceived in this way. The compound *puras-kṛtārbhāḥ* means: *purāḥ kṛṣṇasya agre kṛtāḥ arbhāḥ bālāḥ yābhiḥ tāḥ*, “they by whom the children were put in front of Kṛṣṇa (*purāḥ* = *kṛṣṇasya agre*)” for the sake of generating mercy.

Baladeva Vidyābhūṣaṇa—*Śāmalasya* means *sāparādhasya* (of him, who had an offense).

Bhaktisiddhānta Sarasvatī—*Śāmalasya* means *pāpinaḥ* (of him, a sinner).

Vira-Rāghava—“Those ladies, Kālīya’s wives, whose minds were completely afraid (*suvigna-manasaḥ* = *nitarāṁ bhītāni manāṁsi yāsām*), and therefore they were *puras-kṛtārbhāḥ*, “they by whom the children are placed in front (*puro-nidhāpitāḥ arbhāḥ bālāḥ yābhiḥ tāḥ*), fell down like many rods and offered obeisance (*pranemuḥ* = *namaś cakruḥ*) to Him, the master of beings, that is, the protector of all those who take shelter. After that, those chaste ladies (*sādhvyaḥ* = *pati-vratāḥ*), who desired the release of the husband, who was sinful (*śāmalasya* = *pāpmanaḥ*)—or they desired the deliverance of the husband’s sin—and were holding joined palms (*kṛtāñjali-putāḥ* = *dhṛtāñjali-putāḥ*), surrendered (*śaraṇaṁ prapannāḥ* = *prapattim cakruḥ*) to Him, Kṛṣṇa, who gives the means for protection,” meaning He gives Himself (*śaraṇa-dam* = *rakṣaṇopāyam ātmānaṁ dadāti iti tathā tam*), from the statement in Śruti: *ya ātma-dā bala-dā*, “He who gives Himself, who gives strength” (*Mahā-nārāyaṇa Upaniṣad*; *Nṛsiṁha-tāpani Upaniṣad*; *Rg-Veda* 10.121.2; etc.).

Siddhānta-pradīpa—“Being surrendered to Him, who gives shelter, they offered obeisances.” He mentions the manner of the *pranāma*: *bhuvi kāya nidhāya*, which means they fell down like rods. From the term *kṛtāñjali-putāḥ*, it’s understood that bodies endowed with hands were made to be manifest by them.

Anvitārtha-prakāśikā—They cupped their hands inasmuch as they have the ability to assume a form at will.

10.16.33

nāga-patnya ūcuḥ
nyāyyo hi daṇḍaḥ kṛta-kilbiṣe 'smimis
tavāvatāraḥ khala-nigrahāya |
ripoḥ sutānām api tulya-dṛṣṭeḥ
dhatse damaṁ phalam evānuśaṁsan ||

upajāti (11)

(the fourth line is irregular)

nāga-patnyaḥ ūcuḥ—the serpent’s wives said; *nyāyyaḥ*—proper; *hi*—certainly; *daṇḍaḥ*—a punishment; *kṛta-kilbiṣe asmin*—for him, by whom a sin was done; *tava*—Your; *avatāraḥ*—descent; *khala*—of scoundrels; *nigrahāya*—[is] for the the subjugation; *ripoḥ*—toward an enemy; *sutānām*—toward [Your] sons; *api*—also; *tulya-dṛṣṭeḥ*—whose outlook is the same; *dhatse*—You give; *damaṁ*—punishment; *phalam*—the result (the benefit); *eva*—only; *anuśaṁsam*—while foreseeing.

nāga-patnyaḥ ūcuḥ—*asmin (kāliye) kṛta-kilbiṣe daṇḍaḥ nyāyyaḥ hi (bhavati)*. *ripoḥ sutānām api tulya-dṛṣṭeḥ tava avatāraḥ khala-nigrahāya (bhavati. tvaṁ) phalam anuśaṁsan eva damaṁ dhatse*.

The serpent’s wives said: “A punishment to him, a sinner, is certainly appropriate. This descent of You who impartially see Your enemies and Your sons, is for the purpose of suppressing scoundrels. You mete out punishment only while anticipating a good result.

Śrīdhara Svāmī—Right at first, they praise while appeasing the Lord, who is angry, by approving the punishment. In that regard,

daṇḍānumodanaṁ ṣaḍbhir daśabhiś ca harer natiḥ |
prārthanam pañcabhiḥ ślokais tataḥ pannaga-yoṣitām ||

“In six verses the snake’s wives approve the punishment; in ten verses they salute Hari; and in five verses they express a request.”

With *dhatse damam* (You mete out punishment) and so on, they say: “It is not that You have impartiality characterized by *nigraha* (restraining) and *anugraha* (showing favor). *Anuśaṁsan* means *ālocayan* (foreseeing)."

Sanātana Gosvāmī—“A punishment to him, by whom an offense was done (*kṛta-kilbiṣe* = *kṛtām kilbiṣam aparādhāḥ yena tasmin*), is appropriate.” The reason it is appropriate is *tava* and so on (Your descent...). It is said with this intention: Although in truth the descent is for expanding *prema-bhakti*, still this happens only when the rascals are suppressed. Or, *khala-nigrahāya* (to suppress scoundrels) is said in accordance with the incident of the punishment.

“While foreseeing (*anuśaṁsan* = *ālocayan*) only a benefit (*phalam eva* = *hitam eva*)...” “Therefore You do not cultivate impartiality.” This is what they say with *ripoḥ* and so on, “Being one who has an impartial outlook (*tulya-dṛṣṭiḥ*¹⁰⁴ = *tulya-dṛṣṭiḥ san*) toward enemies and toward sons (*ripoḥ sūtānām api* = *ripau suteṣv api*), You mete out punishment.” The genitive case has the sense of the locative, and the singular is in consideration of the category (*jāti*).

The reading in the genitive case, *tulya-dṛṣṭeḥ*, modifies *tava* and signifies: *parameśvaratvena tatra tatra tulya-dṛṣṭeḥ api tava*, “[the descent] of You is for the purpose of subduing scoundrels, although You have an impartial outlook toward enemies and toward sons due to being God.” This reading is approved by the venerable one.

Then how might the quality of being most compassionate, which is being sung everywhere, be effected? In answer to that they say *phalam eva*, which means *hitārtham eva*, “only for their benefit.”

Jīva Gosvāmī—“Punishment to him is fitting (*nyāyā hi* = *nyāyāḥ eva*).” The reason for that is: *kṛta-kilbiṣe*, “to him by whom offenses—to Garuḍa, to the living entities in Śrī Yamunā and in Vṛndāvana, and to the Lord—were done” (= *kṛtāni kilbiṣāni aparādhāḥ yena tādṛśe*).

“The descent, that is, the full manifestation, of Yours is for the

104 This is also the BBT’s and Bhaktisiddhānta Sarasvatī’s reading, instead of *tulya-dṛṣṭeḥ*.

sake of the punishment of those who harm saintly persons (*khalā-nigrahāya* = *khalānām nigrahāya bhavati*) (*khalānām* = *sādhudrohiṇām*)—and to favor saintly persons.” This is implied, otherwise there would be neither a punishment nor acts of favor. This is what they with *ripoh sūtānām api tulya-dr̥ṣṭeḥ*, which means: “of You, whose outlook toward enemies is similar to Your outlook toward Your sons.”

With *dhatse* and the rest they say: There is no lack of pity in suppressing those who lack righteousness. The result (*phalam*) is the gift of eternal happiness and involves the cessation of wickedness, which is the reason for hellish types of misery.

Viśvanātha Cakravartī—At first, while praising Him they approve the punishment in order to appease His anger. The drift is: The result of one’s wickedness characterized by harming a righteous person, which must necessarily be obtained, is obtained.

Next they say: Though You protect the learned and restrain scoundrels, You never ever have impartiality; *ripoh sūtānām api tulya-dr̥ṣṭeḥ* means *ripu-suteṣu tulya-dr̥ṣṭeḥ*, “of You who have an impartial outlook toward sons of enemies and toward Your sons (*api* = *sva-suteṣu ca*),” from seeing the protection of Prahlāda, the learned son of an enemy, and from seeing the killing of Narakāsura, though he is His son.

With *dhatse* they say: Nor do You lack pity in chastising rascals. “You give punishment (*damam dhatse* = *daṇḍam dhatse*) only while telling (*evānuśamsan* = *kathayan eva*): “Only a result characterized by liberation, imbued with eternal happiness, preceded by the cessation of various hellish miseries, which are caused by wickedness, is given by Me.”

Vallabhācārya—*Kṛta-kilbiṣe* means *kṛtam kilbiṣam pāpam yena* (to him by whom a sin was done).

Vijayadhvaja Tīrtha—*Damam dhatse* means *daṇḍam karoṣi*, “You do a punishment” (You punish).

Vira-Rāghava—“Your descent is for the sake of suppressing rascals.” “But that is not suited for Me, an ocean of *vātsalya*.”

They respond to that with *ripoḥ* and so on, which signifies: *ripoḥ sutānām api viṣaye tulyā drṣṭiḥ yasya*, “You have an impartial outlook regarding enemies’ sons too.” By *ripoḥ sutānām api*, it is implied that He metes out punishment to all offenders, disregarding the distinction between friend and nonfriend. For that reason He is *tulya-drṣṭi*. “Therefore this punishment is the form of a favor and is suitable on Your part. You are an ocean of *vātsalya*.”

10.16.34

*anugraho 'yaṁ bhavataḥ kṛto hi no
daṇḍo 'satām te khalu kalmaṣāpahaḥ |
yad dandaśūkatvam amuṣya dehinaḥ
krodho 'pi te 'nugraha eva sammataḥ ||
upajāti (12)*

anugrahaḥ—favor; *ayaṁ*—this; *bhavataḥ*—Your; *kṛtaḥ*—done; *hi*—because (or certainly); *naḥ*—to us (or our); *daṇḍaḥ*—punishment; *asatām*—of the unrighteous; *te*—Your; *khalu*—certainly; *kalmaṣa-apahaḥ*—dispels the sins (the sinful reactions); *yat*—because of which [sin]; *dandaśūkatvam*—being a snake (“which bites contemptibly”)¹⁰⁵; *amuṣya dehinaḥ*—that embodied being’s; *krodhaḥ api te*—even Your anger; *anugrahaḥ*—as a favor; *eva*—only; *sammataḥ*—is considered.

ayaṁ bhavataḥ (daṇḍaḥ) kṛtaḥ naḥ anugrahaḥ (bhavati), hi te daṇḍaḥ khalu asatām kalmaṣāpahaḥ (bhavati), yad (yad = yasmāt kalmaṣāt) amuṣya dehinaḥ (kāliyasya) dandaśūkatvaṁ (abhavat, ataḥ tava tat-kalmaṣa-nivartakatvāt) te krodhaḥ api anugrahaḥ eva sammataḥ (asti).

105 According to *Vācaspatya*, the word *dandaśūka* (snake) is made by adding the *uṇādi* suffix *ūka* (*Uṇādi-sūtra* 4.42) after *dandaś*, which is made from the verbal root *danś* *daṁśane* (to bite) and the affix *ya[ni]* in the sense of *garhā* (censure), and the sense is: *garhitam daśati*, “It bites contemptibly.” For more details, consult *lupa-sada-cara-japa-jabha-daha-damśa-gṛbhya bhāva-garhāyām eva yaṁ* (HNV 592) and *hariveṇv-antānām japa-jabha-daha-damśa-bhañja-paśām ca narād a-rāmato viṣṇucakraṁ yaṁ* (HNV 593).

Jīva Gosvāmī—

hi naḥ daṇḍaḥ ayam anugrahaḥ (eva) bhavataḥ kṛtaḥ, (yataḥ) te (kṛtaḥ saḥ ayam) asatām kalmaṣāpahaḥ (eva syāt), yad (yad = yasmāt kalmaṣāt) amuṣya dehinaḥ (samprati) dandaśūkatvaṁ (jātam. tasmāt) te krodhaḥ api anugrahaḥ eva sammataḥ.

Baladeva Vidyābhūṣaṇa—

(aheḥ) ayaṁ daṇḍaḥ anugrahaḥ (eva) kṛtaḥ, asatām te (daṇḍaḥ yataḥ) kalmaṣāpahaḥ (bhavati), yad (yad = yataḥ kalmaṣāt) amuṣya dehinaḥ (jīvasya) dandaśūkatvaṁ (abhūt. tasmāt te krodhaḥ api anugrahaḥ eva sammataḥ.

“This chastisement that was done is Your favor to us insofar as Your punishment undoubtedly dispels the sins of unrighteous people, because of which that embodied being became a serpent, and so Your anger too is considered a favor.

Śrīdhara Svāmī—It was said: “Even the chastisement is conducive to a favor.” Now they say: “This favor is not a chastisement.” *Naḥ* means *asmākam* (our). The words *yad dandaśūkatvaṁ amuṣya* signify: *yasmād amuṣya sarpatvaṁ drśyate*, “because the fact that he is a serpent is seen.” The sense is: The punishment, which dispelled the root sin of His, is a favor though it appears as anger (*krodho 'pi = krodhatvena pratiyamāno 'pi*).

Sanātana Gosvāmī—*Hi* means *yataḥ* (because). *Khalu* means *nīścitam* (certainly). *Dehinaḥ* (of the embodied being) connotes *vicitraṁ dehaṁ prāpnuvataḥ api* (although he has been getting diverse bodies). “Even Your anger is approved, that is, properly thought of (*sammataḥ = samyaṁ mataḥ*)—either by us or by wise men—only as a favor (*anugraha eva*).” By the word *eva* (only), this is understood: It is not a punishment in any way. The rest was explained by Śrīdhara Svāmī.

There is another rendering: “That was a favor to us (*naḥ = asmān prati*) because a punishment uproots the bad subconscious impressions (*kalmaṣāpahaḥ = durvāsanonmūlakaḥ*) of all unrighteous persons (*asatām = asatām sarveṣāṁ*).” “And

it is directly realized.” That is what they say, “The retreat (*yad = apasaraṇam*)¹⁰⁶ of this one, though he is a big offender (*amuṣya = mahāparādhinaḥ apy asya*), who also has the conceit of being a body (*dehinaḥ = dehābhimānaḥ api*) and is a snake, is seen, or exists (*yad dandaśūkatvam = sarpatvasya apasaraṇam dr̥syate bhavati vā*), because of the origination of good intelligence by taking shelter. Therefore even Your anger, the reason for the chastisement, is considered only as a favor (*anugrahaḥ eva iti sammataḥ*).”

As a pun: “Although it dispels the sins of unrighteous people, a punishment was not done (*no kṛtaḥ = na kṛtaḥ*) by You (*te = tvayā*). Because (*yat = yasmāt*) he is a snake (*amuṣya dandaśūkatvam = amuṣya sarpatvam*)—the sense is he has a body (*sarpatvam = śarīram*), his anger (*krodhaḥ = asya krodhaḥ*), which is the nature of the species, is considered by You (*te sammataḥ = tvayā sammataḥ*) as the reason for the favor (*anugrahaḥ = anugrahe nimitta eva*),” because of accepting the constriction of the serpent’s body and because of the performance of a dance, with the topmost delight, on hoods that were being raised out of anger.

Jīva Gosvāmī—“Indeed (*hi = niścitam*), this is just a favor (*ayam anugrahaḥ eva*), though it is being seen as a punishment (*daṇḍaḥ = daṇḍatvena dr̥śyamānaḥ api*), to us (*naḥ = asmān prati*) that was done by You (*bhavataḥ = bhavatā*), since (*yataḥ* is added) this chastisement done by You (*te = tvayā kṛtaḥ saḥ ayam*) is the very dispeller of the sins of the righteous (*asatām kalmaṣāpahāḥ = asatām kalmaṣāpahāḥ eva syāt*), because of which sins (*yad = yasmāt kalmaṣāt*) that embodied being—which has been obtaining various bodies by karma—has now become a snake, therefore...” *krodho ’pi* and the rest.

The favor was done (*anugrahaḥ kṛtaḥ*). This means “He will remain in the appearance of a snake due to being a liberated soul by a constant absorption in You.”

(Additions are underlined.) As a pun: “Although it dispels the sins of unrighteous people, a punishment was not done (*no kṛtaḥ = na kṛtaḥ*) by You (*te = tvayā*). Because he is a snake—the sense is

106 Here *yat* is the present participle of the verbal root *i[n] gatau* (to go), and so *yad dandaśūkatvam amuṣya* can mean: “The fact that he is a snake is going [away].” In *apasaraṇam*, the verbal root is *sṛ gatau* (to go).

he has the body of a snake (*yad dandaśūkatvam amuṣya = yasmād amuṣya sarpatvaṁ, tat*) (*sarpatvam = sarpa-śarīram*)—, him being a snake is indeed (*khalu*) only considered by You (*te sammataḥ = tvayā sammataḥ eva*) as the reason for the favor (*anugrahaḥ = anugrahe nimitte*). Thus, the anger, though the nature of the species, is accepted—this means it is used for the sake of Your fun (*sammataḥ = aṅgī-kṛtaḥ = sva-kṛidāyai yojitaḥ*)—by You as the reason for the favor (*anugrahaḥ = anugrahe nimitta eva*),” because of accepting the constriction of the serpent’s body and because of the performance of a dance, with the topmost delight, on hoods that were being raised out of anger.

Viśvanātha Cakravartī—In this verse they say: *tasmāt duṣṭeṣv api tava vastutas tv anugraha eva nigrahākāraḥ*, “Therefore in truth Your favor to rascals is the form of a punishment.” The prose order is: *no daṇḍaḥ kalmaṣāpahāḥ*, “The punishment unto us (*naḥ = asmākam*) removes sin, various old sins (*kalmaṣāpahāḥ = kalmaṣam apahanti iti saḥ*) (*kalmaṣam = prācīna-vividha-pāpam*), because of which sins (*yat = yataḥ kalmaṣāt*) that living entity (*amuṣya dehinaḥ = amuṣya jīvasya*) is a snake (*dandaśūkatvam*), therefore...” *krodho ’pi* and the rest (even Your anger etc.).

Baladeva Vidyābhūṣaṇa—It was said that the punishment was for the sake of a favor. Now they say it was just a favor. “This punishment of the snake is just a favor that was done, since Your punishment of the unrighteous dispels sins, because of which sins that living entity became a snake (*dandaśūkatvam = sarpatvam abhūt*). Therefore...” *krodho ’pi* and the rest. That a punishment, though it appears as anger, is a favor is approved by the righteous. Perhaps in this way, the statement in *Smṛti: aroṣaṇo hy asau devaḥ*, “God is devoid of anger” (*Mahābhārata*) (quoted in *Laghu-bhāgavatāmṛta* 1.5.419) is harmonized.

Madhvācārya—There is also this verse:

daṇḍo ’pi bhagavac-cīrṇo mamaīṣo ’nugrahaḥ smṛtaḥ |
iti bhaktyā cintayatā śubha-kāri bhavaty alam |
tatrāpi kurvatāṁ dveṣaṁ tam aprāptyai tathābhavat ||

“One who simply thinks with devotion that “The punishment which the Supreme Lord is exerting upon me is actually mercy towards me,” indeed becomes pious. But those who continue, even after receiving punishment from the Lord, to envy Him, their attitude is the reason for their continuing to fail to realize Him.”

Siddhānta-pradīpa—“This chastisement that was done is just a favor unto us (*naḥ* = *asmākam*) because (*hi* = *yataḥ*) Your punishment terminates the sins (*kalmaṣāpahāḥ* = *pāpa-nāśakaḥ*) of wicked people, because of which sins that one is a snake, therefore Your anger is thought of only as a favor.”

Bhāvārtha-dīpikā-prakāśa—From the result, it is only a favor—though it is a punishment in the eyes of people—by taking support of this statement: *krodho 'pi devasya vareṇa tulyaḥ*, “Even the Lord’s anger is equal to a blessing” (quoted in *Pṛiti-sandarbhā* 135).

10.16.35

*tapāḥ sutaptam kim anena pūrvam
nirasta-mānena ca māna-dena |
dharmo 'thavā sarva-janānukampayā
yato bhavāms tuṣyati sarva-jīvaḥ ||*

(*upendra-vajrā*)

(the third line is irregular)

tapāḥ—austerity; *su-taptam*—nicely performed; *kim*—which (or whether); *anena*—by him; *pūrvam*—previously; *nirasta-mānena*—by whom pride is rejected; *ca*—and; *māna-dena*—who gives respect; *dharmāḥ*—constant religious / ethical action; *athavā*—or; *sarva-jana-anukampayā*—[performed] with compassion for all persons; *yataḥ*—because of which; *bhavān tuṣyati*—You are satisfied; *sarva-jīvaḥ*—who give life to all.

anena (*sarpeṇa*) *nirasta-mānena* (*anyebhyaḥ*) *māna-dena* *ca* *pūrvam* *kim* *tapāḥ sutaptam* *athavā* (*kaḥ*) *sarva-janānukampayā* (*upalakṣitāḥ*) *dharmāḥ* (*kṛtāḥ*) *yataḥ bhavān sarva-jīvaḥ tuṣyati*?

“Which austerity did he, being prideless and deferential, perform in the past, or which ethical action characterized by compassion for all people did he do, because of which You, the giver of life to all, are satisfied?”

Śrīdhara Svāmī—“And it is a big favor.” In this verse they extol his previous *puṇya* (merit). “[By him,] who is devoid of self-pride (*nirasta-mānena* = *svayam-māna-rahitena*) and gives respect to others (*ca māna-dena* = *anyebhyaḥ māna-dena ca*)...” *Sarva-jīvaḥ* means *sarvaṁ jīvayati* (He gives life to all).

Sanātana Gosvāmī—“The performance of his duty—or hardship, etc. (*tapah* = *sva-dharmācāraṇaṁ kṛcchrādikam vā*)—that was superbly done...” (*sutaptam* = *suṣṭhu taptam* = *suṣṭhu kṛtam*). He illustrates the superbness with the two adjectives *nirasta-mānena* (prideless) and *māna-dena* (respectful). The austerity, whose inherent nature is to effect pride, envy, and so forth, was superb due to the nonexistence of those various faults. Not conceiving of His full satisfaction by that either, they mention another idea: “Which *dharma*, characterized by nonviolence to and by performing beneficial deeds for all living entities (*sarva-janānukampayā* = *sarva-jīveṣu ahimsā-lakṣaṇaḥ hitācāraṇa-lakṣaṇaḥ ca*), was done (*kṛtaḥ* is added) in this lifetime (*pūrvam* = *etaj-janmani*)—due to the impossibility of such deeds—, because of which austerity and so on You, who own all living entities (*sarva-jīvaḥ* = *sarve jīvāḥ yasya*), are satisfied?”, due to the automatic accomplishment, by showing honor, compassion, etc. to all living entities and by the absence of envy, violence, false pride, etc., toward them, of their master’s satisfaction.

Jīva Gosvāmī—“The hardship, etc. (*tapah* = *kṛcchrādikam*) that was superbly done...” (*sutaptam* = *suṣṭhu taptam* = *suṣṭhu kṛtam*). He illustrates the superbness with the two adjectives *nirasta-mānena* and *māna-dena*. Not conceiving of His full satisfaction by that either, which is volitional, they mention another idea: *dharmah*, which connotes *sva-dharmaḥ nityaḥ kṛtaḥ* (one’s duty that was always done): this is to be added. Having spoken thus about a capability

in terms of the nature, they talk about it in terms of a specialty too: *sarva-janānukampayā*. *Anukampā* (compassion) means: *sarvātmanā hitācaraṇam* (doing benefit, as one for whom all are the self). The sense is the *dharma* involves that. *Pūrvam* (in the past) means *eta-janmani* (in this lifetime), due to the impossibility of those various ones.

“...because of which austerity and which personal duty (*yataḥ* = *yābhyām* = *yābhyām tapo-dharmābhyām*)—that were done for Your satisfaction—You, who own all living entities (*sarva-jīvaḥ* = *sarve jīvāḥ yasya*), are satisfied... because, by honor, compassion, etc. to all living entities and by the absence of false pride, etc., toward them, of the accomplishment of Your satisfaction. You are their master.”

Viśvanātha Cakravartī—Only now they conjecture: “The punishment is more than a favor, because what is obtained with great hardship by the learned has been easily achieved. What might be the ancient merit that is the cause of this?”

“What was done by him, who, on account of being void of pride, is devoid of a desire for honor done by others (*nirasta-mānena* = *garva-sūnyatvād anya-kṛta-sammānanābhilāṣa-rahitena*) and who has been giving respect to others?” (*māna-dena* = *anyebhyaḥ mānam dadatā*). Thus it is implied that the austerity pertained to Vaiṣṇavism—because of not seeing among performers of austerities who are not Vaiṣṇavas the qualities of being prideless and being respectful, in the light of His statement: *nāhaṁ dānair na tapasā*, “I am not attained by gifts nor by austerity,”¹⁰⁷ and because other austerities do not please Him.

“What was the *dharma*, which is partially indicated by compassion for all beings, that was done?” (*dharmāḥ sarva-janānukampayā* = *sarva-janānukampayā upalakṣito yo dharmāḥ sa kṛtaḥ*), thus the *dharma* too pertains to Vaiṣṇavism inasmuch as the *dharmas* of *karmis* do not occur concomitantly with compassion for all beings.

“... because of which austerity—or because of which ethical

107 This is similar to: *na dānair na ca kriyābhir na tapobhir ugraiḥ evaṁ-rūpaḥ śakya ahaṁ* (*Bhagavad-gītā* 11.48).

action (*yataḥ = yataḥ tapasaḥ dharmād vā hetoḥ*)—“You are pleased,” on account of the performance of a rapturous dance on his heads, which were turned into a stage.

The sense of *sarva-jīvaḥ* is: “Given that all living beings are completely satisfied by honor, compassion, etc., You also, the abode of all *jīvas*, are fully satisfied.” As a double meaning: *sarvān tvam jīvayasi* (You enliven all). This is implied: “Why do You hurt him, who causes Your satisfaction, with kicks on the head?”

Baladeva Vidyābhūṣaṇa—They consider the possibility of former merit as the cause of that chastisement that was the form of a favor. *Nirasta-mānena* means: *sva-satkāra-sprhā-sūnyena*, “by him, who has no desire to be honored.” It’s implied that the austerity was one that was taught by Viṣṇu. The line *dharmo ’thavā sarva-janānukampayā* means: *sarva-janānukampayā dharmo vā* (or an ethical action with compassion for all people); it also was taught by Him, due to the absence of that in the *dharma* taught in Svarga and so on.

“because of which *tapas* or *dharma*...” *Sarva-jīvaḥ* means *nikhila-jīvana-pradaḥ* (He who bestows life to all). By that, the drift is: The gift of life to him too is appropriate.

Bhaktisiddhānta Sarasvatī—*Pūrvam* means *pūrva-janmani* (in a previous life).

Br̥hat-krama-sandarbhā—“Your satisfaction does not occur by means of *tapas* and so on, but only by nondeceitful *bhakti*.” For instance:

*na dānaṁ na tapo nejyā na śaucam na vratāni ca |
priyate ’malayā bhaktiyā harir anyad viḍambanam ||*

“Prah̥lāda said: It is not charity; it is not austerity; it is not a fire sacrifice; it is neither purity nor vows. Hari is pleased by pure *bhakti*. Anything else is imitation.” (*Bhāgavatam* 7.7.52)¹⁰⁸

108 Śrīdhara Svāmī comments: *amalayā niṣkāmayā. anyad viḍambanam naṭana-mātram*, “*Amalayā* (pure) means *niṣkāmayā* (unselfish). Anything else is just a show” (*Bhāvārtha-dīpikā* 7.7.52).

10.16.36

*kasyānubhāvo 'sya na deva vidmahe
 tavāṅghri-reṇu-sparaśādhikāraḥ |
 yad-vāñchayā śrīr lalanācarat tapo
 vihāya kāmān sucīraṁ dhṛta-vratā ||*

upajāti (12)

(the second line is doubly irregular)

kasya—of what [*puṇya*] (or whose); *anubhāvaḥ*—the influence; *asya*—his; *na*—not; *deva*—O Lord; *vidmahe*—we know; *tava aṅghri-reṇu*—the dust of Your feet; *sparaśa*—for touching (i.e. *sparśa*); *adhikāraḥ*—the qualification (or because of which [power] there is the qualification); *yad-vāñchayā*—with the desire for which [qualification]; *śrīḥ*—Lakṣmī; *lalanā*—a woman; *ācarat*—performed; *tapah*—austerity; *vihāya*—having given up; *kāmān*—enjoyments; *su-cīram*—for a long time; *dhṛta-vratā*—she by whom a vow is maintained.

deva! asya (kāliyasya) kasya (puṇyasya) anubhāvaḥ (asya) tava aṅghri-reṇu-sparaśādhikāraḥ (bhavati iti vayan) na vidmahe, yad-vāñchayā śrīḥ (uttamā) lalanā kāmān vihāya dhṛta-vratā (satī) tapah sucīram acarat.

“The influence of what does he have, as a result of which he has the qualification to touch the dust of Your feet? We don’t know, Lord. With a desire for it, Śrī, a lady, relinquished enjoyments and performed austerities for a long time, maintaining her vow.

Śrīdhara Svāmī—In three verses they say, “This surfacing of good fortune was not caused by austerity and the like. Rather, it is only the inconceivable might of Your mercy.”

“Śrī—the grace of whom Brahmā and others desire, by undergoing austerities etc.—the best woman (*lalanā* = *uttamā strī*), performed austerity with the desire for which qualification for the touch of Your feet (*yad-vāñchayā* = *yasya tvad-aṅghri-sparśādhikārasya vāñchayā*)...” *Asya* means *asya sarpasya* (of this

snake). The gist is: Was the qualification acquired at all? Who knows?

Sanātana Gosvāmī—The prose order is: *tavāṅghri-reṇu-sparaśādhikāraḥ asya kasya anubhāvaḥ, na vidmahe*, “The qualification for the touches of the dust of Your feet (*tavāṅghri-reṇu-sparaśādhikāraḥ* = *tava aṅghryoḥ reṇūnām sparsaḥ teṣu adhikāraḥ*) is the result (*anubhāvaḥ* = *phalam*)¹⁰⁹ of which one out all things such as the performance of austerity (*kasya* = *katamasya tapa-ādeḥ*), of this offender, Kālīya? We don’t know it (*na vidmahe* = *tad na vidmahāḥ*),” since even that sort of austerity is hard to obtain. With *yad-vāñchayā* and so on, they talk about the state of being hard to get. That makes sense, and so they address Him: *deva*, which means: *adbhūtānanta-mahimnā dyotamāna* (O You who are shining with an amazing, infinite glory). Or *deva* means: *kriḍā-para* (O You who are dedicated to playing). The substance is: “Now also, even the qualification for the mere touch of the dust of Your feet is hard to get though You are fond of the games of *bālyā* such as this kind of dancing.”

With the intent to communicate the performance of austerities by Lakṣmī, though she is *nitya-siddhā* as a beloved, for the sake of the Lord when the Avatāra was on Earth, the same above-mentioned fact is stated (the dust of His feet is hard to obtain).

Or, austerities were done by Śrī, though she always stays on the chest of the Lord of Vaikuṇṭha, after seeing Kṛṣṇa’s intense sweetness, for the purpose of that obtainment by her, who was greedy. But it was not obtained. Rather, only the boon that is the appearance of a dwelling on the chest, as the form of a thin golden line, was obtained. Such is the explanation given in the Āgama-śāstra (*Pañcarātra*).

109 Jīva Gosvāmī copied this, but this gloss of *anubhāvaḥ* as *phalam* is not sourced in the dictionaries. It is more an ‘idea’ gloss than a literal gloss. The universal definition is: *anubhāvaḥ prabhāve syān niścaye bhāva-sūcane*, “*Anubhāva* means *prabhāva* (power, influence), *niścaya* (certainty), and *bhāva-sūcanam* (indication of an emotion)” (*Viśva-kośa*) (*Medinī-kośa*). Similarly, Amara Siṅgh writes: *anubhāvaḥ prabhāve ca satām ca matī-niścaye*, “*Anubhāva* means *prabhāva* (power, influence) and *satām matī-niścaye* (the certainty of the opinion of the righteous)” (*Amara-kośa* 3.3.208) and: *anubhāvo bhāva-bodhakaḥ*, “*Anubhāva* is an indication of a feeling” (*Amara-kośa* 1.7.21).

Jiva Gosvāmī—The syntactical connection is: *tavāṅghri-reṇu-sparaśādhikāraḥ asya kasya anubhāvaḥ, na vidmahe*, “The qualification for the touch of the foot dust of You who are Śrī Gokuleśvara (*tavāṅghri-reṇu-sparaśādhikāraḥ = tava aṅghri-reṇūnām sparaśaḥ tatra adhikāraḥ*) is the result (*anubhāvaḥ = phalam*) of which cause, out of many possibilities (*kasya = katamasya kāraṇasya*), related to this offender, Kāliya? We don’t know it (*na vidmahe = tad na vidmahāḥ*).” The reason for that is *yad-vāñchayā* and so on: “Even Śrī—who is propitiated by means of that kind of austerities—who is a lady, meaning although she is very delicate, relinquished, out of a desire for it, various enjoyments involving the association of the topmost husband of Your kind (*kāmān = tvad-vidha-parama-dhava-saṅga-maya-tat-tad-bhogān*), and only performed austerities (*ācarat = ācarad eva*), being one whose regulations are fixed (*dhṛta-vratā = baddha-niyamā satī*),” yet she didn’t obtain it. The gist is: If there were an obtainment, “*kasyānubhāvo ’sya na deva vidmahe*” (the power of what does he have? We don’t know it, Lord) wouldn’t be said. That makes sense, and so they address Him: *deva* (Lord), which means: *adbhutānantamahimnā dyotamāna* (O You who are shining with an amazing, infinite glory).

This Śrī is the beloved of the Lord of Vaikuṅṭha. Since she is a woman, here ‘austerity’ denotes the worship of the husband, hence it was more eminent than before. Her desire was proper because she knew that Kṛṣṇa and Vaikuṅṭha-nātha are one in essence and because she had a special greed for Him given that He is more beautiful and so on. Additionally, her nonattainment by her performance of austerities throughout the three phases of time is meant by *kasyānubhāvo ’sya*. And the cause of her nonattainment is simply that, unlike the *gopīs*, she was not *tad-ananya* (one for whom there is no other but Him). She became a fine golden line on the left side of His chest.

Although the reason Kāliya was able to take up residence in the Yamunā, which is in Vṛndāvana, is that he had the association of his wives, who are topmost devotees, still, it’s as if the fact that he lives there cannot be part of the answer, because his wives considered themselves insignificant given that it is included in the result (the prize) in terms of being something that consists in the touch of the dust of His feet.

Viśvanātha Cakravartī—In three verses they say, “In addition, this surfacing of good fortune is not caused by the performance of austerity and so on. Rather, it is only the unthinkable might of Your mercy.”

The syntactical connection is: *asya kasya anubhāvaḥ, na vidmahe*, “He—meaning Kāliya, though he is very base (*asya* = *mahā-nīcasya api kāliyasya*)—has the result (*anubhāvaḥ* = *phalam*) of what exactly (*kasya* = *kasya tāvat*)? We don’t know it (*na vidmahe* = *tad na jānīmahe*).”¹¹⁰ “Was the result seen?” To that they say: *tavāṅghri-reṇu-sparaśādhikāraḥ*, “The qualification, done by him, for the touch of the foot dust of You, Nanda’s son, is hard to obtain by means of all pious merit, such as the performance of austerity” (= *tava nanda-putrasya aṅghri-reṇor api sparśe sva-kartṛko yo ’dhikāraḥ, so ’pi tapa-ādi-sarva-sukṛta-durlabhah*). The drift is: Only he got the touch, done by both feet, as well as the touch which was His dance, and moreover it was on his own heads, therefore can the extent of the greatness of his good fortune be described?

“Though she is a woman of Yours in Your form as Nārāyaṇa (*lalanā* = *tava nārāyaṇa-rūpasya lalanā api*), Śrī, who is superior to Brahmā and all other devotees, performed austerity with the desire for the touch of the feet of You who have the form of Gopāla (*yad-vāñchayā* = *yasya gopāla-rūpasya tava caraṇa-sparśa-vāñchayā*).” Still, she didn’t obtain it.

Baladeva Vidyābhūṣaṇa—In three verses they say: “Furthermore, this surfacing of good fortune cannot come about by *tapas* nor by *dharma*, but only by Your mercy.” The syntactical connection is: *kasya sādhanasya anubhāvaḥ iti na vidmahe*, “It is the result (*anubhāvaḥ* = *phalam*) of which means of attainment? We don’t know.” What is the result? They mention it: *asya tavāṅghri-reṇu-sparaśādhikāraḥ* (his qualification for the touch of Your foot dust).

110 The gloss *jānīmahe* is from the verbal root *jñā*, which is *parasmaipadī*, conjugated in the *ātmanepada*. There is a rule that *ātmanepada* endings are applied after the root *jñā* when it is intransitive or when it has the meaning of *apahnavā* (concealment): *jñō ’karmakāpahnāvārthataḥ* (HNV *Brhat* 1148; *Aṣṭādhyāyī* 1.3.26 and 1.3.44). Exceptions are seen, for example: *diśo na jāne* (*Bhāgavatam* 11.30.43). Still, the verb *vidmahe* in the verse is intransitive.

Lakṣmī relinquished enjoyments (*kāmān* = *bhogān*) that pertain to Vaikuṇṭha and performed austerities.” Still, she didn’t get the touch of Kṛṣṇa’s feet. The place where she did *tapas* is Śrīvana.

Bhaktisiddhānta Sarasvatī—“The qualification for the touch of Your feet was produced by the power of what merit (*kasyānubhāvaḥ* = *kasya puṇyasya prabhāva-janitaḥ*)? We don’t know it (*na vidmahe* = *tad na jānīmahe*).”

Vijayadhvaṇī Tīrtha—“This is the power (*anubhāvaḥ* = *ayam prabhāvaḥ*) of what *puṇya* in the performance of austerities and so on?”

Vira-Rāghava—“Kāliya’s qualification for the touch of Your foot dust is the power of what merit (*kasyānubhāvaḥ* = *kasya puṇyasya prabhāvaḥ*)? We don’t know.” “Lakṣmī performed austerities for a long time (*tapasḥ suciram acarat*) (*suciram* = *bahu-kālam*).” In days of yore, Śrī, as the form of Vedavatī, did austerities. This topic of Śrī Rāmāyaṇa is hinted at here.

Anvītārtha-prakāśikā—*Sparaśa* means *sparśa* (touch) (in consideration of the meter). The *ātmanepada* in *vidmahe* is poetic license.¹¹¹

10.16.37

*na nāka-prṣṭham na ca sārva-bhaumam
na pārameṣṭhyam na rasā-dhipatyam |
na yoga-siddhīr apunar-bhavam vā
vāñchanti yat-pāda-rajah-prapannāḥ ||
upajāti (11)*

na—not; *nāka-prṣṭham*—heaven (“the upper side of the firmament”); *na ca*—nor; *sārva-bhaumam*—emperorship; *na*—not; *pārameṣṭhyam*—the state of being Parameṣṭhī (Brahmā); *na*—not; *rasā-dhipatyam*—rulership over Rasātala (the lower planets);

111 However, it is customary in Vedic Sanskrit, not to mention the aspect of intransitiveness here. The *Bhāgavatam* is written in Classical Sanskrit.

na—not; *yoga-siddhiḥ*—the perfections of yogic practice; *apunaḥ-bhavam*—liberation (“because of which there is no rebirth”); *vā*—or; *vāñchanti*—they desire; *yat-pāda-rajah-prapannāḥ*—those who have obtained the dust of the feet of whom.

yat-pāda-rajah-prapannāḥ (bhakta-janāḥ) nāka-prṣṭham na vāñchanti, na ca sārva-bhaumaṁ (vāñchanti), na (ca) pārameṣṭhyam (vāñchanti), na (ca) rasādhipatyam (vāñchanti), na (ca) yoga-siddhiḥ apunar-bhavam vā (vāñchanti).

“Those who obtained the dust of Your feet do not desire heaven, nor the position of an emperor of the world, nor Brahmā’s post, nor rulership over Rasātala, nor mystic powers, nor liberation.

Śrīdhara Svāmī—“Those who attained the dust of Your feet (*yat-pāda-rajah-prapannāḥ* = *tava pāda-rajah prāptāḥ*) consider the position of Brahmā, etc., to be insignificant (*na vāñchanti* = *tucchaṁ manyante*).”

Sanātana Gosvāmī—In this verse they say: “How amazing! Such is the glory of a special touch of a great many dust particles of Your lotus feet. That, and even the glory of taking shelter somehow or other of one particle, is indescribable.” *Nāka-prṣṭham* means *svārājyam* (the kingdom of heaven). *Sārva-bhaumaṁ* means *sāmrājyam* (emperorship). *Rasādhipatyam* denotes *pātāla-svāmyam* (rulership over the lower planets). *Yoga-siddhiḥ* (mystic powers) signifies *aṇimā* and so on. The rest is clear.

Even by merely surrendering to Him, not desiring any one of those things certainly is proper since even the dust of the feet of the Lord, whose body is dense *sat-cid-ānanda*, is exactly that (transcendental). The drift is: because heaven and the rest are insignificant. In Śrīdhara Svāmī’s commentary, *nāka-prṣṭham* should have been mentioned first.

Jīva Gosvāmī—In this verse they say: “How amazing! Such is the glory of a special touch of a great many dust particles of both lotus feet of Yours. That, and even the glory by taking shelter of

one speck somehow or other, is indescribable.” They don’t desire heaven, let alone emperorship (*sārvabhaumam*). Likewise, having mentioned *pārameṣṭhyam* and *rasādhipatyam*, it goes without saying that they don’t care for results of karma, let alone mystic perfections and liberation.

Viśvanātha Cakravartī—“What result is attained by touching My foot dust, which has so much glory?” “It shouldn’t be said like that. The dust of Your feet is the result and is superior to all other results.” Those who are only surrendered, not to mention those who obtained it, do not even desire liberation, so what need be said of heaven and the rest.

Baladeva Vidyābhūṣaṇa—“What result is attained by touching My foot dust?” “Don’t talk like that. Though these are causes of a result, they are the highest result.” “Even those who are surrendered at the dust of Your feet, let alone those who attained it, don’t desire heaven and the rest. *Apunar-bhavam* denotes *sukhaiśvarya-pradhānam mokṣam* (liberation mostly consisting of the happiness of luxury).

Madhvācārya—It is stated in *Padma Purāṇa*:

apunar-bhava-mātrāt tu hari-sāṃpiyam uttamam |
tatrāpi sparśa-yogyatvaṃ yathā veda-vido viduḥ ||

“The knowers of the Vedas know: Nearness to Hari is better than all liberations, and higher than that is having the qualification to touch Him.”

Vallabhācārya—In the world, three results are attained by three kinds of occupational duties (*dharma*). In that regard, *nāka-prṣṭham* is Svarga and is to be attained by a *dharma* in the mode of *sattva* (goodness). *Sārvabhaumam*, which is to be attained by a *dharma* in the mode of *rajas* (activity, passion), means: *sarvasyāḥ bhūmeḥ ādhipatyam* (rulership of the entire Earth). *Pārameṣṭhyam*, which is to be attained by a *dharma* that is both *sāttvika* and *rājasika* and is accompanied with *jñāna*, signifies *brahma-sthānam* (Brahmā’s status). *Rasādhipatyam* is to be attained by a *dharma* in the mode

of *tamas*. Yoga is to be attained by *nivṛtti-dharma* (the conduct of refraining from worldly activity); the *siddhis* are *aṇimā* and so on. *Apunar-bhava* is *mokṣa* (liberation), attainable by all.

Anvitārtha-prakāśikā—*Sārvabhaumam* signifies *sarva-bhūmi-rājyam* (kingship of the entire Earth). *Pārameṣṭhyam* denotes *brahma-padam* (Brahmā's position). *Rasādhipatyam* connotes: *pātālādi-rājyam* (the kingdom of Pātāla etc.).

10.16.38

*tad eṣa nāthāpa durāpam anyais
tamo-janiḥ krodha-vaśo 'py ahiśaḥ |
saṁsāra-cakre bhramataḥ śarīriṇo
yad-icchataḥ syād vibhavaḥ samakṣaḥ ||*

upajāti (11)
(the third line is irregular)

tat—that [foot dust of Yours]; *eṣaḥ*—he; *nātha*—O Lord; *āpa*—obtained; *durāpam*—which is hard to get; *anyaiḥ*—by others; *tamaḥ-janiḥ*—who had a birth in darkness; *krodha-vaśaḥ*—who is under the control of anger (or a particular type of evil being by that name); *api*—and (or although); *ahi-īśaḥ*—a lord of snakes; *saṁsāra-cakre*—in the cycle of material existence; *bhramataḥ*—who is wandering; *śarīriṇaḥ*—for a embodied being; *yad icchataḥ*—who is desiring which [foot dust]; *syāt*—is (or can be); *vibhavaḥ*—opulence; *samakṣaḥ*—before the eyes.

*nātha! yad-icchataḥ saṁsāra-cakre bhramataḥ śarīriṇaḥ (janasya)
vibhavaḥ samakṣaḥ syād, eṣaḥ ahiśaḥ tamojaniḥ krodha-vaśaḥ api
anyaiḥ durāpam (api) tad (tvat-pāda-rajah) āpa.*

Viśvanātha Cakravartī / Baladeva Vidyābhūṣaṇa—

*nātha! eṣaḥ tamojaniḥ krodha-vaśaḥ api ahiśaḥ anyaiḥ (lakṣmy-
ādibhiḥ api) durāpam tad (tvat-pāda-rajah) āpa, saṁsāra-cakre
bhramataḥ icchataḥ śarīriṇaḥ (jīvasya) yad (yad = yataḥ) vibhavaḥ
samakṣaḥ syāt.*

“O Lord! He, a ruler of snakes who was born by the mode of ignorance and is subject to anger, obtained it, which is hard for others to obtain and desiring which an embodied being wandering in the cycle of material existence has directly perceptible opulence.

Śrīdhara Svāmī—“How amazing! He effortlessly obtained it, which is hard of obtainment by Śrī and others.” “A person who desires the footdust—that is, one who only requests, “I should serve it” (*yad-icchataḥ = pāda-rajāḥ icchataḥ = sevyaṁ me bhavatv iti prārthayamānasya eva*)—has the required opulence right before their eyes (*syād vibhavaḥ samakṣaḥ = samakṣaḥ apekṣitā saṁpad bhavati*) (*samakṣaḥ = pratyakṣaḥ eva*).”

Sanātana Gosvāmī—It can be attained with difficulty (*durāpam = duḥkkena prāpyam*) by others also, such as Lakṣmī, who ought to be served by Brahmā and others. Or it is unattainable (*durāpam = alabhyam*) by others, those who are not Your devotees, meaning those who are not persons of Vraja. “He, meaning although he is a big offender, because: *tamo-janiḥ* (he had a birth in ignorance), and in addition: *krodha-vaśaḥ* (subject to anger), and over and above that: *ahiśo ’pi*, which means *ahiṣu śreṣṭhaḥ api* (though he is the best among snakes), got it (*tad āpa = tad eva prāptaḥ*).”

“And this did not occur by some logical reason; it was only because of Your inconceivable power (*acintya-prabhāva*).” They address Him in that way: *nātha*, i.e. *īśvara* (O God). The sense is: *kartum akartum anyathā kartum samartha*, “O You who are able to do, able not to do, and able to do in another way,” in other words: *parama-svatantra* (O You who are completely independent).

This is the hidden intention behind the adjectives beginning from *tamo-janiḥ*: “Indeed, this fault of the species was arranged by You, the Lord. It is proper that You forgive him, considering, “What is his offense in that regard?”” And that will become obvious later on.

Moreover, with *saṁsāra* and so on they say: Those who have a desire for it—merely by a mental connection—though they are greatly attached to the body and so forth have all desired perfections at once. In *saṁsāra-cakre*, the nominal base *saṁsāra-cakram* means:

saṁsārasya janma-maraṇādi-lakṣaṇasya samūhaḥ (the multitude of material existences, characterized by birth, death, etc.), or: *saṁsāraḥ eva cakra-vat* (material existence, which is like a wheel), meaning a wheel revolves again and again.

Therefore: *bhramataḥ* (of someone wandering), which means either *vividha-duḥkham anubhavataḥ* (someone experiencing various kinds of unhappiness) or *puṇya-pāpādi kurvato 'pi* (though practicing virtue, committing sin, etc.); “Even a person who has the conceit of being the body (*śarīraṇaḥ* = *dehābhimāninaḥ api*) has worldly affluence,” or the opulence of pure love (*vibhavaḥ* = *aihiḥ vibhūtiḥ, prema-sampad vā*), because of the most amazing, infinite greatness, due to a connection of the dust with the divine lotus feet.

There is another explanation: *saṁ-sāra* means the complete essence, the best¹¹² of the four goals of human life: liberation (*saṁsāraḥ* = *samyak sārāḥ* = *catur-varga-śreṣṭhaḥ* = *mokṣaḥ*). That is a wheel (*saṁsāra-cakram* = *saḥ eva cakram*), on account of completely making one wander. “A person who is wandering in that—meaning although he or she is unable to get out of it (*bhramataḥ* = *tataḥ nihsartum aśaknuvato 'pi janasya*) by means of statements regarding the soul that are propounded by those who seek liberation—can have the opulence of the world of Śrī Vaikuṇṭha (*vibhavaḥ* = *śrī-vaikuṇṭha-loka-sampattiḥ*) directly, right here (*samakṣaḥ syāt* = *sākṣāt atra eva syāt*).”

Thus, what is attainable is pointed out, and so the idea is: “At this time, he whose hoods have been turned into a stage directly by Your two lotus feet certainly deserves to get a special manifest opulence.”

Jiva Gosvāmī—(This paragraph is the same.) It can be attained with difficulty (*durāpam* = *duḥkhena prāpyam*) by others also, topmost worshipers such as Brahmā, but it hasn’t been obtained even today. “He, i.e. though he is a big offender, since his species pertains to ignorance (*tamo-janiḥ* = *tāmasa-jātiḥ*), and on top of that: *krodha-vaśaḥ* (subject to anger), and over and above that: *ahiśo 'pi*, which

112 *Sāra* means *vara* (best), in the definition: *sāro bale sthirāṁśe ca nyāyye klībaṁ vare triṣu*, “In the masculine gender, *sāra* means *bala* (power), and *sthirāṁśa* (the solid or fixed part); in the neuter gender it means *nyāyya* (fit, proper); in any gender it means *vara* (best)” (*Amara-koṣa* 3.3.170).

means *ahiṣu śreṣṭhaḥ api* (though he is the best among snakes), got it (*tad āpa = tad eva prāptaḥ*).”

“This does not occur even by means of thousands of spiritual practices, but only by Your mercy.” They address Him in that way: *nātha*. The sense is: *nāthayati dīnān yācayati iti he nātha*, “O *nātha*, i.e. O You who make miserable people beg.”¹¹³

Moreover, with *saṁsāra* and so on they say: Merely by a mental connection in regard to it, everyone can have all perfections at once. “Even a person who has the conceit of being the body (*śarīriṇaḥ = dehābhimāninaḥ api*) has affluence related to this world and to the next,” or the opulence of pure love (*vibhavaḥ = aihikī pāralaukikī ca vibhūtiḥ, prema-sampad vā*). Thus, what is attainable is pointed out, and so the idea is: “At this time, he whose hoods were accepted directly by Your two lotus feet certainly deserves to get a special manifest opulence.”

Viśvanātha Cakravartī—With *saṁsāra* and so on they say: For a person who has material desires, Your foot dust, though it is the crown of all prizes, becomes the means of accomplishing the prize. “An embodied being who has material desires (*icchataḥ = sa-kāmasya*), has the required opulence from which [foot dust of Yours], though it has become an object of desire (*yad = yataḥ = icchā-viṣayī-bhūtād api yataḥ*), right before their eyes (*vibhavaḥ samakṣaḥ syāt = apekṣitā sampattiḥ samakṣaḥ bhavati*) (*samakṣaḥ = pratyakṣaḥ eva*).”

Vijayadhvaja Tīrtha—*Tamo-janiḥ* means: *tamasā guṇena janiḥ janma yasya saḥ*, “he had a birth by the mode of ignorance.”

Bṛhat-krama-sandarbhā—“The mercy is Your very own pastime of this kind.”

113 The name *nātha* is made from the verbal root *nāth[r]* *yācñopatāpāiśvaryaśiṣu* (1A) (to beg; to cause pain; to be master; to desire, wish for). Thus *nātha* can be construed (1) in the active voice, (2) in the passive voice (one who is begged, i.e. requested), (3) in the passive impersonal (master, Lord), and so on. A similar allusion was made by Viśvanātha Cakravartī (*Sārārtha-darśinī* 10.14.30).

Vallabhācārya—The reason is told as a connection with the vocative *nātha*. Further: “He got what is hard for others to get (*durāpam* = *durāpam api*).” With *tamo-janiḥ* and so on they mention his disqualification. With *ahīśaḥ*, being impure for society is said, and with the word *īśa* itself, yet other sinful acts are implied. Thus the obtainment by him, an ocean of all faults, of a result that is supereminent and very hard to attain occurred only by the Lord’s will. That is what they talk about with *saṁsāra-cakre* and so on: “A person who desires the dust of the lotus feet has—though he or she might not be practicing *sādhana*—at some point in time an eminent result (*vibhavaḥ* = *utkrṣṭa-phalam*) that is directly perceptible (*samakṣaḥ syāt* = *pratyakṣaḥ bhavati*).” In the reading *yadr̥cchataḥ*, the sense is *yadr̥cchātaḥ*, which means either *akasmāt* (suddenly, unexpectedly, accidentally) or *bhagavad-icchayā* (by the Lord’s will).

10.16.39

namas tubhyaṁ bhagavate puruṣāya mahātmane |
bhūtāvāsāya bhūtāya parāya paramātmane ||

namaḥ—obeisances; *tubhyaṁ*—to You; *bhagavate*—the Lord; *puruṣāya*—the Puruṣa; *mahā-ātmane*—the great Soul; *bhūta-āvāsāya*—who is the abode of beings (or of the elements); *bhūtāya parāya*—the Being, who is supreme; *parama-ātmane*—Paramātmā.

tubhyaṁ bhagavate puruṣāya mahātmane bhūtāvāsāya bhūtāya parāya paramātmane namaḥ (astu).

“Obeisances to You, the Lord, the Puruṣa, the great Soul, the abode of beings, the supreme Being, Paramātmā.

Śrīdhara Svāmī—“Obeisances to You, the Lord” (*bhagavān*): This means He has inconceivable qualities, such as *aiśvarya*; there are adjectives throughout ten verses to prove it. “You are the Puruṣa, i.e. He who abides as the inner controller in the [bodylike] city (*puruṣāya* = *pūrṣv antaryāmi-rūpeṇa vartamānāya*) and the great Soul—that is, You are not too delimited even in this way (*mahātmane*

= *evam api nātiparicchinnāya*.)” Why? “You are the support of the elements beginning from ether (*bhūtāvāsāya* = *ākāśādy-āśrayāya*).” This too is substantiated by what?” “You were existing even before (*bhūtāya* = *pūrvam api sate*).” How? “You are the cause (*parāya* = *kāraṇāya*). Moreover: You are Paramātmā, who is beyond the cause (*paramātmāne* = *kāraṇātītāya*).”

Sanātana Gosvāmī—Throughout ten verses they offer obeisances with devotion while illustrating in manifold ways the same state of having inconceivable power (*acintya-prabhāva*) that was implied with ‘*nātha*’.

“Obeisances to You, the Lord, an ocean of unimaginable and infinite godly might (*bhagavate* = *atarkyānantaiśvarya-nidhaye*), thus all contradictions are dissolved in You.” They praise in this manner, with *puruṣāya* and so on, and for the most part this was revealed by the venerable one by demonstrating the states of cause and effect, or reason and consequence, between the terms.

Or, of those adjectives beginning from *puruṣāya*, on occasion there is a contradiction, in terms of being extremely hard to accomplish, between two terms, but sometimes an amazement on account of being distinct from the world is to be seen. For instance:

► *puruṣāya* and *mahātmāne*, “Obeisances to You, the pervader though You are the Puruṣa” (= *puruṣāya api vyāpakāya*);

► *bhūtāvāsāya* and *bhūtāya*, “You, the regulator as the inner controller in all living entities (*bhūtāvāsāya* = *sarva-jīveṣu antaryāmitayā niyāmakāya*) and the forms of the souls.” There is no difference inasmuch as the souls are parts of Him; this means He is subject to being controlled as those forms (*bhūtāya* = *jīvānām tad-aṅgatvena abhedāt jīva-rūpāya tad-rūpatvena niyamyāya*). Or *bhūtāvāsāya* means *jana-nivāsāya* (You, the abode of people) and *bhūtāya* signifies *grhīta-janmane* (You by whom a birth was taken). For example, at the end of the canto Śuka will say: *jayati jana-nivāso devakī-janma-vādaḥ*, “Glory to Him who is the abode of people and about whom there is a theory that He took birth from Devakī” (10.90.48): this is amazing;

► *parāya* and *paramātmāne*, “You, the restrainer of all (*parāya* = *sarva-nīyantr*) and the one who incites all to action (*paramātmāne* = *sarva-pravartakāya*): it is amazing that in punishing the miscreants

He does not partake of their fault, which He had permitted in the first place; or *parāya* (superior, transcendental) means *sarvataḥ bhinnatvena sthitāya* (You, who remain different from everything) and *paramātmāne* means *sarveṣāṁ hr̥di hr̥di vartamānāya* (You, who abide in the respective hearts of all).

Jīva Gosvāmī—Sanctioning the punishment in this way, the women, thinking, though they were like this, that it was astonishing that he had gained the mercy of Kṛṣṇa’s feet though he had offended Him, offer obeisances in ten verses. They do so both with humility in order to obtain pardon and with a glimpse of the state of having unthinkable potencies, while illustrating that He has contradictory attributes; in this way the ladies seek to repudiate their wonderment.

(The rest of the commentary is exactly the same as the text of *Brhad-vaiṣṇava-toṣaṇī* after the preliminary, except that the first explanations of *parāya* and *paramātmāne* are deleted.)

Viśvanātha Cakravartī—

*ṣaḍbhiḥ ślokaḥ kṛpām evaṁ vivṛtya daśabhiḥ punaḥ |
ekādaśa-natīś cakrur bhaktyā kālīya-yoṣitaḥ ||*

“Having expounded upon mercy in this way in six verses, further, in ten verses Kālīya’s women do eleven obeisances with devotion.”

They speak in terms of *bhakti* being worshipable: “Obeisances to You, the Lord, i.e. He who has the six transcendental *aiśvaryas*; who are the Puruṣa, that is, He who has a human form; to the great Soul, He who pervades all even with a human form—next they speak in terms of His being worshipable by *yogīs*—; who are the abode of all beings (*bhūtāvāsāya* = *sarva-bhūta-nivāsāya*) and were existing even before (*bhūtāya* = *pūrvam api sate*).”

Baladeva Vidyābhūṣaṇa—Now, in ten verses they offer obeisances. “Obeisances to You, the Lord—who always have the six *aiśvaryas* in full—who have a human form (*puruṣāya* = *narākārāya*)—even in truth—who are the pervader (*mahātmāne* = *vyāpakāya*)—therefore—whose abode is living beings, meaning You are in the hearts of all breathing entities (*bhūtāvāsāya* = *nikhila-prāṇi-hṛd-*

gatāya), who were present before Creation (*bhūtāya* = *pūrva-siddhāya*), who are the best of all (*parāya* = *sarva-śreṣṭhāya*), and who fill the transcendental Lakṣmī (*para-mātmāne* = *parā ca asau mā ca śrīḥ tad-ātmane tad-vyāpīne*).”

Śrīnātha Cakravartī—Therefore they say: “Obeisances to You who are able to do, are able not to do, and are able to do in another way.” *Mahātmane* is construed as: *mahaḥ utsavaḥ ānandaḥ tad-ātmane*, “to You, the soul of a festival, i.e. the soul of bliss (or whose nature/body/ mind is a festival/ bliss).”¹¹⁴ *Puruṣāya* means *puruṣottamāya*. Or: *puruṣāya-mahātmane*, which means: *puruṣāṇām nārāyaṇādīnām āyaḥ vṛddhiḥ tat-svarūpaḥ yaḥ mahaḥ utsavaḥ ānandaḥ tad-ātmane*, “the soul of bliss, whose nature is the increase of the Puruṣas such as Nārāyaṇa.”¹¹⁵

Bhūtāvāsāya means “to You who are the abode of the five elements.” *Bhūtāya* signifies: “to You who are woven (*utāya*) in existence (*bhū* = *bhuvī* = *sattāyām*),” which means *avighrahāya* (who are bodyless), because: *parāya paramātmāne*. *Paramātmā* is stated, hence: *parāya* (who are transcendental).

Madhvācārya—*Bhūtāya* means *sarvadā vidyamānāya* (to You, the Being, who exist at all times).

ANNOTATION

The term “Puruṣa” denotes the personal aspect of God, as contrasted with Brahman, the impersonal aspect. This means the aspect of God that reciprocates with devotees is Parameśvara (Puruṣa or Puruṣottama), who is called *Paramātmā* in His feature as the controller and inspirer in the hearts of all beings.

Another explanation of *puruṣāya-mahātmane* is: “to You, who have the nature of a festival, because of which the Puruṣas are going,” where *āya* is made by adding the suffix [*gh/a/n*] in the passive impersonal voice after the verbal root *ay gatau*. Or “to You,

114 The definition is: *atha kṣaṇa uddharṣo maha uddhava utsavaḥ*, “The words *kṣaṇa*, *uddharṣa*, *maha*, *uddhava*, and *utsava* are synonymous [and mean ‘festival’]” (*Amara-koṣa* 1.7.38).

115 The word *āya* can mean profit or gain, which Baladeva Vidyābhūṣaṇa explains as *vṛddhi* (increase).

who have the nature of a festival, because of which there is the good fortune of men,” according to the definition: *ayaḥ śubhāvaho vidhiḥ*, “Aya means good fortune (lit., conduct that promotes resplendence)” (*Amara-koṣa* 1.4.27).

10.16.40

*jñāna-vijñāna-nidhaye brahmaṇe 'nanta-śaktaye |
aguṇāyāvikārāya namas te 'prākṛtāya ca ||*

jñāna—of absolute cognizance; *vijñāna*—wisdom; *nidhaye*—who are an ocean; *brahmaṇe*—who are Brahman; *ananta-śaktaye*—who have endless potencies; *aguṇāya*—who do not have a mode of material nature; *avikārāya*—who do not have a [material] modification; *namaḥ te*—obeisances to You; *aprākṛtāya*—who are transcendental; *ca*—and.

jñāna-vijñāna-nidhaye brahmaṇe ananta-śaktaye aguṇāya avikārāya aprākṛtāya ca te namaḥ (astu).

“Obeisances to You, an ocean of absolute cognizance and of wisdom. You are Brahman. Your potencies are unlimited. There is no mode of material nature in You, who are immutable and transcendental.

Śrīdhara Svāmī—They say *jñāna-vijñāna-nidhaye* to make sense of being the cause and of being beyond the cause. *Jñāna* means *jñapti* (cognizance, awareness), and *vijñāna* means *cic-chakti* (spiritual potency). “Obeisances to You, an ocean of both. That is, You are replete with those two” (*jñāna-vijñāna-nidhaye* = *ubhayoḥ nidhaye tābhyām pūrṇāya*). How can being occur that way? Therefore it is said: *brahmaṇe 'nanta-śaktaye* (who are Brahman and who have infinite potencies). What is Brahman like? *aguṇāyāvikārāya* (which has no mode of material nature and is changeless). *Prākṛtāya* modifies *ananta-śaktaye* and means: *prakṛti-pravartakāya* (You set Material Nature in motion). Or *te prākṛtāya* stands for *te 'prākṛtāya*, where *aprākṛtāya* (transcendental) denotes: *aprākṛtānanta-śakti-yuktāya* (You have unlimited transcendental potencies).

The sense is this: *aguṇatvād avikāraṁ brahma jñapti-mātratvāt*

kāraṇātitaṁ prakṛti-pravartako 'nanta-śaktir vijñāna-nidhitvād īśvaraḥ kāraṇaṁ tad-ubhayātmane namaḥ, “Because of not having a mode of material nature, Brahman does not have a material transformation, and is beyond the cause on account of being sheer cognizance. God (*īśvara*, Mahā-Viṣṇu), who is the impeller of Prakṛti and has unlimited potencies, is the cause due to being an ocean of *vijñāna* (transcendental potencies). “Obeisances to You, whose nature is both.”¹¹⁶

Sanātana Gosvāmī—*Jñāna-vijñāna-nidhaye* means: *jñāna-svarūpāya athaca vijñāna-nidhaye* (to You, whose nature is trance and who are an ocean of wisdom).¹¹⁷ There is another grouping of contradictory terms: *brahmaṇe 'nanta-śaktaye* signifies: *brahmaṇe athaca ananta-śaktaye* (You are Brahman and also have unlimited potencies). Similarly, the rest denotes: *aguṇatvena avikārāya athaca prakṛti-pravartakāya* (You do not have a material transformation, due to not having a mode of material nature, and are the impeller of Material Nature).

There is another explanation: *jñāna-vijñāna-nidhaye 'pi brahmaṇe 'nanta-śaktaye 'py aguṇāyāvikārāyāpy aprākṛtāya*, “Obeisances to You, whose nature is trance although You are an ocean of wisdom, who are Brahman although You have unlimited potencies, and who are spiritual although You have neither a quality nor a transformation.” This is the same state of being amazing. It

116 The purport of this not that Brahman is superior to Viṣṇu, but that as the creator of the world Mahā-Viṣṇu has an *upādhi* in terms of having Māyā as a correlative factor, though He is not influenced by the *upādhi*. When everything merges in Mahā-Viṣṇu and Māyā is dormant, He does not have an *upādhi*, thus He is beyond the state of being a cause, and is known as Nārāyaṇa or Saṅkarṣaṇa. In effect, here Śrīdhara Svāmī speaks Māyāvāda philosophy.

117 The definitions are: *mokṣe dhīr jñānam, anyatra vijñānaṁ śilpa-śāstrayoh*, “The mind in liberation is *jñāna*. At other times, intelligence either in arts and crafts, trades, etc. or in the scriptures is *vijñāna*” (*Amara-koṣa* 1.5.6). Sometimes, *vijñāna* means *jñāna* (sheer awareness), as in: *vijñānam ānandaṁ brahma (Bṛhad-āraṇyaka Upaniṣad 3.9.28.7); vijñānaṁ kārmaṇe jñāne*, “*Vijñāna* is used in the senses of *kārmaṇa* (related to work) and *jñāna* (trance in Brahman)” (*Hema-koṣa* 3.443).

should be understood in the same way in the next verses too.¹¹⁸

Jīva Gosvāmī—*Jñāna-vijñāna-nidhaye* means: *jñāna-svarūpāya athaca vijñāna-nidhaye*, “to You, whose nature is trance and who are an ocean of wisdom.” It is a *karma-dhāraya* compound. *Brahmaṇe ’nanta-śaktaye* signifies: *sa-jātiya-vijātiyādi-bheda-rahita-svarūpāya athaca ananta-śaktaye*, “You who are Brahman, a *svarūpa* devoid of *sa-jātiya-bheda* (a difference between objects of the same class), *vijātiyādi-bheda* (a difference between objects of different categories), and *sva-gata-bheda* (a difference between an object and its parts), and have unlimited potencies.” The rest denotes: *aguṇatvena avikārāya athaca prakṛti-pravartakāya* (see above). (The rest is the same as the rest of the first paragraph above.)

Viśvanātha Cakravartī—They speak of Him as one who is to be worshiped by *jñānis*. “Obeisances to You, an ocean that is like the ocean of the two opulences of *jñāna* and *vijñāna* (*jñāna-vijñāna-nidhaye* = *jñāna-vijñānayoḥ sampadoḥ nidhiḥ iva nidhiḥ tasmai*).” Next they speak to refute flaws, such as *guṇa-vikāra* (transformation of a mode of material nature), that are made to stick by those whose intellects are dull as regards Him, who has a human form and is to be worshiped by the devotees: “You a sea of un conjecturable, unlimited potencies (*ananta-śaktaye* = *atarkyānanta-śakti-samudrāya*), are devoid of transformations of the modes of material nature (*aguṇāya avikārāya* = *prākṛta-guṇa-vikāra-rahitāya*) and have transformations of transcendental qualities (*aprākṛtāya* = *aprākṛta-guṇa-vikāra-sahitāya*).”

Baladeva Vidyābhūṣaṇa—“Obeisances to You, who are the cause of the ocean of *jñāna* and *vijñāna*; whose qualities are great (*brahmaṇe* = *bṛhad-guṇāya*); whose potencies are unlimited (*ananta-śaktaye* = *anantāḥ śaktayaḥ yasya tasmai*); in whom there is no material mode of goodness etc. (*aguṇāya* = *na guṇāḥ sattvādayaḥ yasmin tasmai*); in whom the sixteen transformations do not exist (*avikārāya*

118 This understanding of the verse, by adding the word *api* (although), constitutes an implied *virodhābhāsa* ornament (semblance of a contradiction).

= *na vikārāḥ śoḍaśa yasmin tasmai*)—and therefore—who are transcendental (*aprākṛtāya*).”

Śrīnātha Cakravartī—“How might You be praised, Lord? Your glory cannot be described by us. We are animals, plus we are females, and moreover we are pained by sorrow, so how can You be extolled? We shall praise Brahman, Your *vaibhava* (manifestation of might).” *Ananta* is a vocative meaning *aparicchinnā* (O You who are not delimited). “Obeisances to Brahman, the form of a potency of Yours (*śaktaye* = *tava śakti-rūpāya*).” How is Brahman? *jñāna-vijñāna-nidhaye* (an ocean of awareness and of special types of awareness) and so on.

Vallabhācārya—*Jñāna* means *jñānam śāstrīyam* (scriptural knowledge). *Vijñāna* means *vijñānam anubhavaḥ nirviṣayaḥ sa-viṣayakaṁ vā, ātma-bhūtaṁ guṇa-bhūtaṁ ca*, “realization,¹¹⁹ whether it has an object or not, about the soul and about the *guṇas*. He is the place of origination (*nidhi* = *utpatti-sthānam*) of those two. Those who desire *jñāna* and *vijñāna* become successful only because of Him. Having mentioned His being the form of the means of attainment, they talk about the state of being the form of a result: *brahmaṇe*. How are the facts that Brahman is the prize and is the maker of the world brought about? Suspecting this, they say: “Your potencies are unlimited (*ananta-śaktaye* = *anantāḥ śaktayaḥ yasya tasmai*).” By that, He is able to become all forms. Suspecting that being *ananta-śakti* will occur because of a contact with the *guṇas*, they say: *aguṇāya*. He has no mode of material nature (*aguṇa* = *na vidyate guṇāḥ yasya*). The reason that there is no connection with the *guṇas* is: *avikārāya* (immutable)—here the transformations referred to are birth, etc., and flaws—, and the reason for that too is *aprākṛtāya* (transcendental).

10.16.41

kālāya kāla-nābhāya kālāvayava-sākṣiṇe |
viśvāya tad-upadraṣṭre tat-kartre viśva-hetave ||

119 This explanation of *vijñāna* is also found in the commentaries on *Bhagavad-gītā* 3.41 and 9.1, where it is used from the perspective of a *jīva*.

kālāya—[obeisances to You,] who are Time (or who takes, i.e. gets, happiness: *ka-āla*); *kāla-nābhāya*—who are the navel of Time; *kāla-avayava-sākṣiṇe*—who are the witness of the parts of Time; *viśvāya*—who are the universe; *tad-upadraṣṭre*—who are the observer of it; *tat-kartre*—who are the maker of it; *viśva-hetave*—who are the cause of the universe.

kālāya kāla-nābhāya kālāvayava-sākṣiṇe viśvāya tad-upadraṣṭre tat-kartre viśva-hetave (tubhyaṁ namaḥ astu).

“Obeisances to You, who are Time, the pivot of Time, the witness of the phases of Time, the universe, the observer of it, its Maker, and the cause of the universe.

Śrīdhara Svāmī—Because He has infinite potencies, they offer obeisances to Him in terms of being the creator of the world, etc., by the Time potency. “[Obeisances to You,] Time’s essence of existence (*kālāya* = *kāla-svarūpāya*), the support of the Time potency (*kāla-nābhāya* = *kāla-śakti-āśrayāya*), the witness of times such as Creation, etc. (*kālāvayava-sākṣiṇe* = *sṛṣṭy-ādi-samayānām sākṣiṇe eva*) and the form of the universe (*viśvāya* = *viśva-rūpāya*)—“So am I inert?” Not at all:—the observer of it (*tad-upadraṣṭre*)—but not: *draṣṭṛ-mātrāya* (who are a mere onlooker), rather—the maker of it (*tat-kartre*)—nor *karṭṛ-mātrāya* (who are a mere doer), rather—and the form of He who causes everything to be done (*viśva-hetave* = *sarva-kāraka-rūpāya*).”

Sanātana Gosvāmī—*Kālāya kāla-nābhāya* denotes: *kāla-śaktikatvena tad-rūpāya athaca kālasya āśrayāya*, “You are the form of Time, as the one whose potency is Time, and are the support of Time.”

Alternatively: *kālāya* is stated, therefore: *kāla-nābhāya*, nonetheless: *kālāvayava-sākṣiṇe*, that is, “You are only the witness of the phases of Time from *paramāṇus* to two *parārdhas*,” but not *pravartakāya* (You are the impeller), because of the hypothetical occurrence of being compassionless as an impeller due to a connection with Time, the destroyer.

Viśvāya means: *sarva-karṭṛ-karma-karaṇādi-rūpāya*, “who are the forms of all the doers, the objects of actions, the means, etc.” insofar as He provides various potencies, and *tad-upadraṣṭre*, which means *viśva-sākṣi-mātrāya* (merely the witness of the world), which signifies *tat-tat-karmabhiḥ aliptāya* (who are unsmeared by those actions). Or *viśvāya* means *virāḍ-rūpāya* (the Universal Form), on account of being the shelter of *Māyā*, and *tad-upadraṣṭre* signifies *viśvāntaryāmine* (the inner controller of the world).

Jīva Gosvāmī—*Kālāya kāla-nābhāya* denotes: *kāla-śaktikatvena tad-rūpāya athaca kālasya kāla-cakrasya nābhaye madhya-valayāya tad-āśrayāya*, “You are the form of Time, as one whose potency is Time, and are the navel of Time, meaning You are the middle of the wheel of time, that is, You are the support of Time—the end of the compound is poetic license.” Still: *kālāvayava-sākṣiṇe eva*, “You are only the witness of the phases of Time,” but not *teṣu prasaktāya* (to You, who are attached to those phases of time) since there is no smear of that defect. *Viśvāya* means *virāḍ-rūpāya* (the Universal Form), and *tad-upadraṣṭre* signifies *viśvāntaryāmine* (the inner controller of the world).

Viśvanātha Cakravartī—Given that He takes birth at a particular time and in a particular place, they speak to refute defects such as delimitation by time and space, and so on. “Obeisances to You, Time’s essence of existence (*kālāya = kāla-svarūpāya*), the support of the Time potency (*kāla-nābhāya = kāla-śakty-āśrayāya*)—nevertheless:—the witness of times such as Creation, etc. (*kālāvayava-sākṣiṇe = sṛṣṭy-ādi-samayānām sākṣiṇe eva*)—but not: *teṣu saktāya* (to You, who are stuck in those phases of time)—who are the form of the universe (*viśvāya = viśva-rūpāya*)—“So am I inert?” Not at all:—You are the observer of it (*tad-upadraṣṭre*)—but not: *draṣṭṛ-mātrāya* (who are a mere onlooker), rather—its maker (*tat-kartre*)—nor *karṭṛ-mātrāya* (who are a mere doer), rather—and the totality of the causes of the universe (*viśva-hetave = viśvasya hetu-samudāyāya*).”

Baladeva Vidyābhūṣaṇa—*Kālāya* signifies: *kāla-vila-kṣepe kalayati guṇa-kṣobha-lakṣaṇaṁ vikṣepaṁ karoti iti tasmāi*, “to You, Time,

that is, You push Time to action (*kalayati* = *vikṣepam karoti*)—the verbal root is *kala kṣepe* (to throw, push)¹²⁰—characterized by the agitation of the *guṇas*.”

But isn't it that Time does that? In response they say *kāla-nābhāya*, which means *kālasya nābhaye madhya-valayāya āśrayāya*, “the navel, i.e. the middle, the support, of Time.” The end of the compound is poetic license. This means: “Therefore only You do it.”

Kālāvayava-sākṣiṇe means: *kālāvayavānām sṛṣṭy-ādi-samayānām sākṣiṇe sākṣād-draṣṭre* (the direct onlooker at the time of Creation, etc.). *Viśvāya* denotes: *pradhāna-kṣetrajña-śaktibhyām jagad-rūpāya* (the form of the world, as *pradhāna-śakti* and *jīva-śakti*). *Tad-upadraṣṭre* means: *tasya upa samīpe draṣṭre*, “You are the close onlooker of the cosmos,” but not: *draṣṭṛ-mātrāya* (a mere onlooker, not involved), rather: *tat-kartre*, “You are its maker,” nor *karṭṛ-mātrāya* (a mere doer), rather: *viśva-hetave*, “the multitude of its causes” (= *tad-dhetu-nicaya-rūpāya*), because that multitude is not different from Him inasmuch as its functions are dependent on Him.

Vijayadhvaja Tirtha—*Viśva-hetave* is said because He is the root cause of the material world, from the statement of *Smṛti* that begins: *viśvasya tad-adhīnatvād viśvaṁ viṣṇur udīryate*.

Madhvācārya—This is in *Agni Purāṇa*:

viśvasya tad-adhīnatvād viśvaṁ viṣṇur udīryate |
mūla-hetutvato hetuḥ kartā prāṭisvikaṁ kṛteḥ ||

120 Baladeva Vidyābhūṣaṇa mentions *kala kṣepe* and *vila kṣepe*, both of which are listed one after the other in Pāṇini's list of verbal roots but are not in Jīva Gosvāmī's list; Jīva Gosvāmī derives *kāla* as: *kalayati niyamayati sarvaṁ iti hi kāla-śabdārthaḥ*, “It governs all: this is the meaning of the word *kāla*” (commentary on *Brahma-saṁhitā* 5.1). All in all, the verbal roots *kal* and the like are: *kal saṅkhyāne* (1A) (to count), *kala gatau-saṅkhyāne* (10P) (to go, move; to count), and *kala kṣepe* (10P) (to throw); of these, the first one is ruled out since the closest verbal form is *kālayati*. In addition, deriving *kāla* in the active voice is irregular since the suffix *[gh]a[n]* is not applied in the active voice. *Kāla* can be properly derived in the instrumental voice: *kalyate 'nena*, “Counting is done by means of it,” from *kal saṅkhyāne* (to count).

“Since the world is dependent on Him, the world is said to be Viṣṇu, from being the root cause. The cause is the Maker, because of making in such a way that each one is His.”

Vira-Rāghava—*Viśvāya* is said with the intent to express the world being in the same locus, based on *śarīrātma-bhāva* (the mode of being between body and soul). Additionally, He is not only the ingredient cause, He is also the instrumental cause, thus they say: *tat-kartre*. He is also a resource (*upakaraṇa*) (in terms of having potencies), the locus (*adhikaraṇa*), etc., and so they say *viśva-hetave*.

Kāla-nābhāya means: *kālaḥ nābhi-vad aṅga-bhūtaḥ yasya saḥ tasmai*, “You, for whom Time is like a navel, i.e. Time is a limb.” By resorting to an aspect of the application of *a/c* in the rule: *ac praty-anv-ava-pūrvāt sāmā-lomnaḥ*, “The suffix *a/c* is applied after either *sāman* or *loman* which are preceded by either *prati*, *anu*, or *ava*” (*Aṣṭādhyāyī* 5.4.75) (HNV *Brhat* 2142), the suffix *a/c* can be at the end of any compound.¹²¹ (The original word is *nābhi*, not *nābha*.)

Siddhānta-pradīpa—“[Obeisances to You,] who are Time, meaning You are different from Time (*kālāya* = *kāla-bhinnāya*).” How is it that a nondifference between a conscious entity and a nonconscious thing occurs? Because of a connection with *bhedābheda*, on account of having potencies: With this intention they say *kāla-nābhāya*, which means *kāla-śakty-āśrayāya* (the support of the Time potency).

“[Obeisances to You,] who are the world, i.e. who are distinct from the world (*viśvāya* = *viśva-bhinnāya*),” on account of the connection of *bhedābheda* between a cause and its effect, from the statement of Śruti: *sarvaṁ khalv idam brahma taj-ja-lān iti*, “Indeed, all this universe is Brahman, because it originates in it, merges in it, and functions in it” (*Chāndogya Upaniṣad* 3.14.1). Next they talk about the state of being *taj-ja* (originating in Brahman), which is the reason for the relation of duality and nonduality (*dvaitādvaita*) of the world in Brahman: *tat-kartre*, which means *viśva-janmādi-kartre*

121 This is corroborated by Bhaṭṭoji Dīkṣita in his reiteration of that *sūtra*. He writes: *ac iti yoga-vibhāgād anyatrāpi, padma-nābhaḥ*, “From an aspect of the application of *a/c*, this rule is applied in other instances, ex., *padma-nābha*” (*Siddhānta-kaumudī* 943). This means there is no poetic license here. Consult the Annotation for more details.

(to You, the maker of the origination, etc., of the universe).

To repudiate Him being only the instrumental cause, they say *viśva-hetave*. The sense is: *viśvasya nimitta-kāraṇāya upādāna-kāraṇāya ca* (You are the instrumental cause and the ingredient cause), since the word *hetu* is expressive of both kinds of causes and because Śruti states: *tad ātmānaṁ svayam akuruta*, “That (Brahman) made itself (the world) by itself” (*Taittirīya Upaniṣad* 2.7).

To repudiate the theory that the cause is Pradhāna, they say *tad-upadraṣṭre*, i.e. *viśvopadraṣṭre* (You are the observer of the world), that is, *sarva-jñāya* (who are omniscient), since Pradhāna, which is inert, cannot possibly be the maker of the universe.

Anvitārtha-prakāśikā—*Tubhyaṁ namaḥ* needs to be added. The end of the compound *kāla-nābhāya* is poetic license.

ANNOTATION

Jīva Gosvāmī explains the formation of words such as *padma-nābha* in another context: *katham bahv-āmpi? samāsānta-vidher anityattvāt, gaṅgāpa ity-ādikaṁ puṁsy eka-vacanaṁ ceti padma-nābhah*, “Why is there *bahv-āmpi*? Because the rules governing the end of a compound are inconsistent. There is also the singular in the masculine: *gaṅgāpa* and so on; *padma-nābha*” (HNV *Br̥hat* 2140 *vṛtti*).

Elsewhere, Jīva Gosvāmī writes: *nābheḥ saṁjñāyām a-rāmaḥ*, “[At the end of a *bahuvrīhi* compound,] *a* is applied after *nābhi* when a name is understood” (*Hari-nāmāmṛta-vyākaraṇa* 1076). In the elaboration he gives the example: *padma-nābha*.

Moreover, the word *nābhi* is made by the rule: *naho bhaś ca*, “The affix *bha* comes after the verbal root *nah*, and [*i/ñ*] is applied” (*Uṇādi-sūtra* 4.127); *i/ñ* is carried forward from the previous *sūtra*. Thus *nah* becomes *nabh*, and *nabh* + *i/ñ* = *nābhi*. The commentaries give the derivation: *nāḍir badhnātīti nābhiḥ*, “It binds the tube (the umbilical cord), thus it is *nābhi* (navel).” The verbal root is *ṇah bandhane* (4U) (to bind). The double meaning of ‘central point’ (*Webster’s*) is also applicable in Sanskrit.

10.16.42

bhūta-mātrendriya-prāṇa-mano-buddhy-āśayātmane |

tri-guṇenābhimānena gūḍha-svātmānubhūṭaye ||

bhūta—of the [five] elements; *mātra*—of the sense objects (*tan-mātra*); *indriya*—of the senses; *prāṇa*—of the vital airs; *manaḥ*—of the mind; *buddhi*—of the intellect; *āśaya*—and of the subconscious; *ātmane*—[obeisances to You,] the soul; *tri-guṇena abhimānena*—by means of the ego, which is caused by the three *guṇas*; *gūḍha*—is covered; *sva*—who are Yours (or *su*—splendid); *ātma*—of the souls; *anubhūṭaye*—[to You] by whom the cognizance.

bhūta-mātrendriya-prāṇa-mano-buddhy-āśayātmane tri-guṇena abhimānena gūḍha-svātmānubhūṭaye (tubhyaṁ namaḥ astu).

“Obeisances to You, the soul of the elements, of the sense objects, of the senses, of the life airs, of the mind, of the intellect, and of the subconscious. With the self-conceit that occurs because of the three *guṇas*, You cover the souls’ awareness.

Śrīdhara Svāmī—That (being the cause of the universe) is exactly what they talk about, with *bhūta-mātrendriya-prāṇa-mano-buddhy-āśayātmane*. *Āśaya* means *citta* (consciousness, mind, subconscious). This means *bhūtādi-rūpāya* (to You, the form of the elements etc.). Consequently: *sarva-kāraka-rūpāya* (the form of He who causes everything to be done) (in his previous commentary). Next, with *tri-guṇa* and so on they offer obeisances in terms of Him being the soul of ego (*ahaṅkāratmā*).¹²²

The compounds *tri-guṇenābhimānena gūḍha-svātmānubhūṭaye*

122 Here the sense of ‘soul’ is similar to these two definitions of soul in English: “the animating principle, the essential element or part of something; the inspirer or moving spirit of some action, movement, etc.” (*Webster’s*). For instance, in *Bhāvārtha-dīpikā* 3.5.29, Śrīdhara Svāmī glosses *ātmā*, in the word *kārya-kāraṇa-kartrātmā*, as *āśraya*. It is an indication of statements such as: *yo ’psu tiṣṭhann adbhyo ’ntaraḥ, yam āpo na viduḥ, yasyāpaḥ śarīram, yo ’po ’ntaro yamayati, eṣa ta ātmāntaryāmy amṛtaḥ*, “He who abides in water, who is inside water, whom water does not know, and whose body is water, is your inner controller: He is immortal, He controls water from within” (*Bṛhad-āraṇyaka Upaniṣad* 3.7.4), and which encompass the eye (3.7.18), the mind (3.7.20), the intellect (3.7.22), etc.

signify: *evaṁ sṛṣṭe kārye yas tri-guṇo 'bhimānas tena gūḍhā svāmśa-bhūtānām ātmanām jīvānām anubhūtir yena tasmai*, “to You by whom—when the effects were created in this way—the cognizance of the *jīvas*, who are Your *amśas* (*sva* = *svāmśa-bhūta*), is covered by means of a conceit, which consists of the three *guṇas*.”

Sanātana Gosvāmī—In the compound *bhūta-mātrendriya-prāṇa-mano-buddhy-āśayātmāne*, *bhūtātmāne* means: *bhūtānām ātmanām ātmāne cetayitre*, “You make beings, i.e. the souls, understand” (*ātmāne* = *cetayitre*¹²³)—the sense is *jñāna-pradāya* (You bestow knowledge)—as grouped with *gūḍha-svātmānubhūtayē*, which means: *gūḍhā ācchādītā svāmśa-bhūtānām anubhūtiḥ ātma-tattva-jñānām yena tasmai*, “You by whom the knowledge, in those who are Your *amśas*, of the truth about the soul is covered.”

Jiva Gosvāmī—The compound *bhūta-mātrendriya-prāṇa-mano-buddhy-āśayātmāne* means: *bhūtādīnām ātmāne cetayitre*, “You make beings conscious” (*ātmāne* = *cetayitre*)—the sense is *jñāna-pradāya* (You bestow knowledge/ consciousness)—as grouped with *gūḍha-svātmānubhūtayē*, which means: *gūḍhā māyayā ācchādītā svāmśa-bhūtānām jīvānām anubhūtiḥ ātma-tattva-jñānām yena tasmai namaḥ*, “Obeisances to You by whom the knowledge, in the *jīvas*, Your *amśas*, of the truth about the soul is covered by means of *Māyā*.”

Viśvanātha Cakravartī—Not “*hetu-mātrāya*” either (You, who are just a cause), because: *bhūta-mātrendriya-prāṇa-mano-buddhy-āśayātmāne*, which means: *bhūtānām ātmāne cetayitre*, “to You who make the elements, etc., conscious (*ātmāne* = *cetayitre*).” With *tri-guṇa* and the rest they say: “Therefore Your deeds are amazing, since You, who have consciousness, make even inert things conscious and render consciousness dull.” The compounds *tri-guṇenābhimānena gūḍha-svātmānubhūtayē* denote: *tri-guṇaḥ yah abhimānaḥ tena gūḍhā āvṛtā śobhanā ātmanaḥ jīvasya anubhūtiḥ jñānām yena tasmai*, “to You by whom a soul’s splendid (*su* = *śobhanā*) awareness

123 This is an extrapolation of the meaning of *ātman* as *buddhi*.

(*anubhūti* = *jñāna*) is covered (*gūḍha* = *gūḍhā* = *āvṛtā*) by means of a conceit, which is *tri-guṇa*.”

Baladeva Vidyābhūṣaṇa—“Obeisances to You by whom the splendid cognizance of a *jīva* is covered with the ego (*abhimānena* = *ahaṅkāreṇa*), which is the three modes of material nature,” because it is going to be said: *tvatto jñānam hi jīvānām pramoṣas te ’tra śaktitaḥ*, “The souls have knowledge from You. The cessation in this regard occurs from Your potency” (*Bhāgavatam* 11.22.28).

Siddhānta-pradīpa—They praise Him as the cause of the whole (*samaṣṭi*) and of the parts (*vyasṭi*), of the body and of the constituents, and of conjunction and of disjunction. These denote the whole and the parts that pertain to the body: *bhūta* means the five elements; *mātra* means *tanmātra*, sound and so forth; *indriya* denotes both kinds of senses (*karmendriya* and *jñānendriya*); *prāṇa*; and *āśaya*, which means *citta* (subconscious). *Ātmane* connotes *āśrayāya* (to You, the support): the sense is *utpatti-sthiti-pravṛtti-hetave* (You are the cause of origination, continuation, and engagement).

With *tri-guṇena* and the rest, while implying that He is the *āśraya* of the elements and so forth they praise Him as the bestower of cognizance to living beings: “Obeisances to You from whom the souls Your *aṁśas*, have cognizance (*anubhūtaye* = *anubhūtiḥ yasmāt tasmai*)—which is the form of a little discernment: “I am someone who has been placed in the body.” The cognizance is covered by the conceit of being the body, etc. (*abhimānena* = *dehādy-abhimānena*), a conceit which is caused by the three modes of material nature (*tri-guṇena* = *tri-guṇena-nimittena*).”

Vallabhācārya—Having mentioned in this fashion that He is the form of the world, with *bhūta-mātrendriya-prāṇa-mano-buddhy-āśayātmane* they point out that He is the aggregate; *āśaya* means *citta* (subconscious), and *ātmā* means *ahaṅkāra* (ego).¹²⁴ “Obeisances to You, who are these forms” (the cause of these forms).

124 This usage of the word *ātmā* is also seen in *Bhāgavatam* 3.6.25, commenting on which Śrīdhara Svāmī glosses *ātmānam* as *ahaṅkāram*.

ANNOTATION

The verse refers to the type of figurative usage called *kārya-kāraṇa-bhāva* (the relation of cause and effect), as in: *āyur ghr̥tam*, “Ghee is longevity” (is the cause of longevity) (*Sāhitya-kaumudī* 2.15). This frequently occurs in Vedic literature. For example: *sarvaṁ khalv idam brahma*, “The entire universe is, of course, Brahman” (*Chāndogya Upaniṣad* 3.14.1). The real meaning, according to Śaṅkarācārya, is: “Brahman is the cause of everything”: *idam jagan nāma-rūpa-vikṛtaṁ pratyakṣādi-viṣayaṁ brahma kāraṇam* (commentary on *Chāndogya Upaniṣad* 3.14.1). The purport is duality does not exist: *dvaitasyāvastunaḥ* (*Bhāgavatam* 11.28.4).

10.16.43

namo 'nantāya sūkṣmāya kūṭa-sthāya vipaścite |
nānā-vādānurodhāya vācya-vācaka-śaktaye ||

namaḥ—obeisances; *anantāya*—[to You,] who are infinite; *sūkṣmāya*—who are subtle; *kūṭa-sthāya*—immutable (“who stay at the top”); *vipaścite*—who are erudite; *nānā-vāda*—various theories; *anurodhāya*—who serve, i.e. give an occasion to; *vācya*—of meanings (“what is expressed”); *vācaka*—and of sounds (“that which expresses”); *śaktaye*—from whom there are potencies.

anantāya sūkṣmāya kūṭa-sthāya vipaścite nānā-vādānurodhāya vācya-vācaka-śaktaye (tubhyaṁ) namaḥ (astu).

“Obeisances to You, who are infinite, who are subtle, who stay at the top, who are sapient, who give opportunities for various theories, and from whom the powers of ideas and of words that express them exist.

Śrīdhara Svāmī—“You, however, are not covered by ego.” They praise Him in this way. “Obeisances to You, who are infinite—on account of not being delimited by ego, therefore—who are subtle—because of being unable to be seen, and for that reason—who are immutable (lit., You who stay at the top¹²⁵)—by the absence of

125 The word *kūṭa-stha* is a pun on Kṛṣṇa’s dance on Kālīya’s heads.

modifications done by *upādhis*, consequently—who are sapient, i.e. omniscient (*vipaścite* = *sarva-jñāya*).”

After extolling Him in truth in this manner, with *nānā-vādānurodhāya* they praise Him in terms of His Māyā’s being inconceivable: “to You, who pursue, by Māyā (*anurodhāya* = *anurūṇaddhi māyayā anuvartate yaḥ tasmai*), various doctrines such as: “It exists,” “It does not exist,” “It is omniscient,” “It knows a little,” “It is bound,” “It is liberated,” “It is one,” “It is many,” and so forth.”

Further: *vācya-vācaka-śaktaye*, which means: *abhidhānābhidheya-śakti-bhedād api nānātvena pratiyamānāya*, “to You who are appearing as diverse also on account of the varieties of powers of words and of meanings.”

Sanātana Gosvāmī—“Obeisances to You, who are supremely great (*anantāya* = *parama-mahate*), and are subtle, immutable (*kūṭa-sthāya* = *nirvikārāya*), and the teacher of various kinds of cleverness (*vipaścite* = *vicitra-vaidagdhī-gurave*)...”¹²⁶

Or *kūṭa* means *sāṭhyam* (deceit), hence: *sāṭhya-sthāya* (who are situated in deceitfulness), as paired with *nānā-vādānurodhāya*, which means *vivekine nānā-vāda-pravartakāya* (who are discerning and who set forth diverse theories), because: *vācya-vācaka-śaktaye*, “You from whom there is the power of meanings and of sounds” (= *vācya-vācakayoḥ artha-śabdayoḥ śaktiḥ yasmāt tasmai*).

Jīva Gosvāmī—(Additions are underlined.) “Obeisances to You, who are supremely great (*anantāya* = *parama-mahate*) and are subtle, immutable (*kūṭa-sthāya* = *nirvikārāya*) and the teacher of those who have various kinds of cleverness (*vipaścite* = *vicitra-vaidagdhī-gurave*); You set forth (*anurodhāya* = *anurodhayati pravartayati iti tasmai*) diverse theories—because: *vācya-vācaka-śaktaye*, “You from whom there is the power of meanings and of sounds” (= *vācya-vācakayoḥ artha-śabdayoḥ śaktiḥ yasmāt tasmai*).

126 The nominal base *vipaścīt* is one of many synonyms of ‘learned person’. The list is: *vidvān*, *vipaścīt*, *doṣa-jña*, *sat*, *sudhī*, *kovida*, *budha*, *dhīra*, *manīṣī*, *jña*, *prājña*, *saṅkhyāyān*, *paṇḍita*, *kavi*, *dhīmān*, *sūri*, *kṛtī*, *kṛṣṭi*, *labdha-varṇa*, *vicakṣaṇa*, *dūra-darśī*, and *dirgha-darśī* (*Amara-koṣa* 2.7.5-6).

Viśvanātha Cakravartī—What is the truth in this matter? In response they say *anantāya* (You are infinite). This means, “We do not reach the end of Him.” The reason for that is: *sūkṣmāya* (You are subtle), because of being hard to understand.

“Pandits say *jīvātmā* is not different from Me, so does it mean I am bewildering only Myself?” With *kūṭa-sthāya* they say, “You should not speak like this.” From the definition: *eka-rūpatayā tu yaḥ, kāla-vyāpī sa kūṭa-sthaḥ*, “*Kūṭa-stha* is one who, only as one form, pervades time” (*Amara-koṣa* 3.1.73), the idea is: “You pervade all the phases time with only one *svarūpa*, which does not deviate. However, *jīvātmā* pervades only a little time with many *svarūpas*—such as a god, a human, and an animal—that change, so how can *jīvātmā* not be different from You?” In case He were to reply, “Being a god, or being a human, etc., is not really the *svarūpa* of a *jīva*,” with *vipaścīte*, which means *sarva-jñāya* (You are omniscient) they say: “Still, *jīvātmā* is distinct from You.” The sense is: “*Jīvātmā* is well known as one that has just a little knowledge.”

Moreover, “Obeisances to You who, for the sake of joviality, give an opportunity (*anurodhāya* = *anuruṇatsi* = *kautukārtham avakāśayasi iti tasmai*)¹²⁷ for various theories: “Nonetheless, *jīvātmā* is not different from God,” “It is different from God,” “It is inert,” “It is conscious,” “It is one,” “It is many,” and so on.”

“Therefore, just because of being under the control of Your will, pandits who argue with each other about that and hold mutual conversations about it make *śabda* (the words of the scripture) the proof.” This is what they say with *vācya-vācaka-śaktaye*, “to You from whom there are diverse kinds of powers of meanings (*vācya* = *vācya artha*) and of sounds (words, phonemes, and intonations) (*vācaka* = *śabda*)” (= *vācyānām arthānām vācakānām śabdānām ca nānā-vidhāḥ śaktayaḥ yasmāt tasmai*).

Baladeva Vidyābhūṣaṇa—“Obeisances to You who are devoid of the limitation of ego (*anantāya* = *ahaṅkāra-pariccheda-rahitāya*), who are subtle, i.e. the form within the heart (*sūkṣmāya* = *pratyag-*

127 This means He causes the attainment. According to Rūpa Gosvāmī, the word *anurodhā* is used in the sense of either *sevā* (to serve) (*Prayuktākhyāta-mañjarī* 2.3.12) or *prāpti* (obtainment) (*Prayuktākhyāta-mañjarī* 2.3.52).

rūpāya), who are always in one form (*kūṭa-sthāya* = *sadaika-rūpāya*), who are omniscient (*vipaścite* = *sarva-jñāya*), who, for the sake of entertainment, give an opportunity (*anurodhāya* = *anurūṇatsi* = *vinodārtham avakāśayasi iti tasmai*) for various theories—"It has no quality," "Its qualities are nondistinct," "Its qualities are distinct," "It has no shape," "It always has a shape," "Its shape is the soul," and so on; this is exactly what they make clear:—and from whom there are powers, which abide in those various theories, of meanings and of words."

Vijayadhvaṇa Tīrtha—*Vipaścite* means either *sarva-jñāya* (omniscient) or *nipuṇa-buddhaye* (Your intellect is acute).

Vira-Rāghava—*Vipaścite* is derived as: *vividhaṁ paśyati iti vipaścīt tasmai* (to You, who see in many ways). Since it is a *prṣodarādi*, there is *ci*.¹²⁸

Regarding *vācya-vācaka-śaktaye*: *Vācaka*, in the plural, means words used by those theoreticians and whose scope is the meanings that are meant, and *vācya*, in the plural, denotes meanings meant by those words.

Siddhānta-pradīpa—"Obeisances to You who are greater than the great (*anantāya* = *mahato 'pi mahīyase*) and smaller than the small (*sūkṣmāya* = *aṇor apy aṇīyase*)," from the statement in Śruti: *aṇor aṇīyān mahato mahīyān*, "He is smaller than the small, bigger than the big" (*Kaṭha Upaniṣad* 1.2.20).

The compound *nānā-vādānurodhāya* means: *nānā-vādān*

128 The word *vipaścīt* is variously derived: *viśeṣaṁ paśyati, viprakṛṣṭaṁ cetati cinoti cintayati vā, prṣodarādītvāt sādhuḥ*, "*Vipaścīt* means either: (1) *viśeṣaṁ paśyati*, "one who sees a particularity (or in a particular way)" (2) *viprakṛṣṭaṁ cetati*, "one who understands far (from the verbal root *cit[i]* *saṁjñāne* (to be awake/ conscious; to understand))" (3) *viprakṛṣṭaṁ cinoti*, "one who accumulates [knowledge] far (from the verbal root *ci[n]* *cayane* (to collect))" or (4) *viprakṛṣṭaṁ cintayati*, "one who ponders far (from *cit[i]* *smṛtyām*, to remember, think)." The form is proper on account of being a *prṣodarādi* (a group of words whose derivation is irregular, like the word *prṣodara*)" (*Śabda-kalpa-druma*). *Vācaspatya* specifies that the suffix *[k/ vi/p]* is applied. This also explains how the derivation as *cinoti* becomes *ci* and then *cit*.

vedānta-vākyāni anuruṇaddhi avirodha-prakāreṇa anuvartate yah tasmai, “to You who pursue various theories, i.e. the statements of Vedānta, in such a way that there is no contradiction,” from the logic in *tat tu samanvayāt*, “Only That (Brahman/ Viṣṇu) [is the subject matter in the scriptures,] because of a thorough connection [with each text]” (*Vedānta-sūtra* 1.1.4).¹²⁹

10.16.44

*namaḥ pramāṇa-mūlāya kavaye śāstra-yonaye |
pravṛttāya nivṛttāya nigamāya namo namaḥ ||*

namaḥ—obeisances; *pramāṇa mūlāya*—[to You,] the root of proof; *kavaye*—who are the seer (to the compiler, Vyāsadeva); *śāstra-yonaye*—who are the source of the scriptures (or the means of knowing whom is the scriptures); *pravṛttāya*—prescribed worldly action (*pravṛttaya* = *pravṛttaye*); *nivṛttāya*—action aiming at the cessation from worldly activity (*nivṛttāya* = *nivṛttaye*); *nigamāya*—who are the Vedas; *namaḥ namaḥ*—repeated obeisances.

pramāṇa-mūlāya kavaye śāstra-yonaye (te) namaḥ. pravṛttāya nivṛttāya nigamāya (tubhyarṇi) namaḥ namaḥ (astu).

“Obeisances to the root of proof, to the seer, and to He the means of understanding whom is the scriptures. Obeisances again and again to You, who are prescribed worldly activity and the enjoined means of cessation from it: You are the Vedas.

Śrīdhara Svāmī—They praise Him while hinting at the same state of not being covered, with yet another reason. *Namaḥ pramāṇa-mūlāya* denotes: *namaḥ cakṣur-ādīnām cakṣur-ādi-rūpāya*, “Obeisances to You who are the form of the eye, etc., of the eyes and so on.” Therefore: *kavaye*, which denotes: *svayarṇi tan-nirapekṣa-jñānāya* (You whose knowledge does not require that and is spontaneous).

129 An example is Kṛṣṇa’s answer to Uddhava about the different total numbers of categories encompassing Puruṣa and Prakṛti (*Bhāgavatam* 11.22.4-9).

Why? *śāstra-yonaye*, which portends *vedātmaka-niḥśvāsāya* (whose exhalation is of the nature of the Vedas). Moreover: *pravṛttāya nivṛttāya nigamāya namo namaḥ*.

Sanātana Gosvāmī—The last term in the previous verse is paired with *pramāṇa-mūlāya*, which means: *pramāṇam vedāḥ vaiṣṇava-siddhāntāḥ vā tasya mūlāya kāraṇāya āśrayāya vā*, “to You, the root, i.e. either the cause or the support, either of the Vedas or of the philosophical conclusions of the Vaiṣṇavas.”

Kavaye means *śāstra-kṛte* (You are the maker of scriptures), as paired with *śāstra-yonaye*, which signifies *śāstrārthāśrayāya* (You are the support of the meanings of the scriptures). Alternatively, *kavaye* means *svataḥ-siddha-jñānāya* (whose knowledge is self-established) and *śāstra-yonaye* signifies *śāstra-parāya* (the topmost thing related to whom is the scriptures).

The words *pravṛttāya nivṛttāya nigamāya* connote: *pravṛtta-nivṛtta-rūpāya śāstrāya nigamāya tvad-ājñā-rūpāya tat-tad-vihitācārāya vā*, “to You, who are the scriptures that are the form of *pravṛtta* (engagement in worldly activity) and *nivṛtta* (actions promoting the cessation of worldly activity) and who are the Nigama, meaning either *tvad-ājñā-rūpāya* (the form of Your commands) or *tat-tad-vihitācārāya* (in which the types of conduct regarding *pravṛtti* and *nivṛtti* are enjoined).” On account of being amazing again: *namo namaḥ*.

Jiva Gosvāmī—Therefore: *pramāṇa-mūlāya*, “Obeisances to You, the root, that is, either the cause or the support, of the Vedas, the summary of whose essence is the scripture called *Śrī Bhāgavatam*.” “Obeisances to You whose knowledge is self-established (*kavaye* = *svataḥ-siddha-jñānāya*) and the means of acquiring true knowledge of whom is that same scripture (*śāstra-yonaye* = *śāstram eva yoniḥ pramāṇam yasya*),” from the explanation in regard to *śāstra-yonitvāt* respectively (because Brahman is the source of the scriptures; or because Brahman is one whose proof is the scriptures) (*Vedānta-sūtra* 1.1.3).¹³⁰

130 Similarly, Śaṅkarācārya interprets this aphorism in two ways: *mahata ṛg-vedādeḥ śāstrasyāneka-vidyā-sthānopabṛmhitasya pradīpa-vat*

“You are the form of the Nigama, which consists of both *pravṛtta-sāstra* (books on material life) and *nivṛtta-sāstra* (books on renunciation)” (*pravṛttāya nivṛttāya nigamāya = pravṛttaṁ nivṛttaṁ ca sāstraṁ tad-ubhayasmai api nigama-rūpāya*). On account of being amazing again: *namo namaḥ*.

Viśvanātha Cakravartī—They say *Śrī Bhāgavatam*, all of whose words are cultured, is superior to all, also in terms of being authoritative. “Obeisances to You who are the root of evidence, that is, who are one in nature with *Śrī Bhāgavatam*¹³¹ (*pramāṇa-mūlāya = śrī-bhāgavata-svarūpāya*), who are its maker, i.e. who are one in nature with Vedavyāsa (*kavaye = tat-kartre vedavyāsa-svarūpāya*)—therefore—who cause the origination of the scriptures (*sāstra-yonaye = sāstrasya prādurbhāvakāya*), and the proof regarding whom is *Śrī Bhāgavatam* (*sāstra-yonaye = sāstraṁ yoniḥ yasya = śrī-bhāgavatam eva pramāṇam yasya*),” from the explanation in *sāstra-yonitvāt* (*Vedānta-sūtra* 1.1.3).

Next they say even the scriptures that promote the four goals of human life are evidence: “Obeisances to the scriptures about *pravṛtta* (*pravṛtti*, engagement in worldly activity) (*pravṛttāya = pravṛtta-sāstrāya*), to the scriptures about *nivṛtta* (*nivṛtti*, cessation from worldly ways) (*nivṛttāya = nivṛtta-sāstrāya*), and to the Vedic scriptures, their root (*nigamāya = tan-mūla-nigama-sāstrāya*).”

Baladeva Vidyābhūṣaṇa—“If this is so, then the decline of true meanings occurs.” In that regard they say: “Obeisances to the root that is the form of the group of four characteristics (*śabda*, *pratyakṣam*, *anumānam*, and *aitihyam*) of the means of acquiring true

sarvarthāvyadyotinaḥ sarva-jña-kalpasya yoniḥ kāraṇam brahma, [...] athavā yathoktam ṛg-vedādi-sāstraṁ yoniḥ kāraṇam pramāṇam asya brahmaṇo yathāvat svarūpādhipame, ““because Brahman is the source, i.e. the cause, of *Rg-Veda* and of other great scriptures, which are supplemented by many receptacles of knowledge; which reveal all things, like a lamp; and which almost know everything.” Alternatively: “because *Rg-Veda* and other scriptures, as described, are the source, i.e. the cause, i.e. the evidence (or a means of acquiring knowledge), of it, when correctly studying the nature of Brahman takes place”” (*Śārīraka-bhāṣya* 1.1.3).

131 Theoretically, Kālīya’s wives might have heard about *Bhāgavatam* from Śeṣa. For instance, Śeṣa taught it to Sanat-kumāra (*Bhāgavatam* 3.8.7).

knowledge (*pramāṇa-mūlāya* = *pramāṇānām mūlāya catur-lakṣaṇī-rūpāya*).” Only by Him do the means of acquiring true knowledge attain firmness. On this topic, *śruti* is foremost. However, *pratyakṣa* and *anumāna* are included in it. It should be ascertained in this way, due to: *śrutes tu śabda-mūlatvāt*, “But [no, Brahman is not merely inferrable,] because *śruti* is one whose root is transcendental sound” (*Vedānta-sūtra* 2.1.27).

Kavaye (to the *kavi*) means “to Bādarāyaṇa, who makes them appear.” *Śāstra-yonaye* signifies: *śāstram śāsanam tasya yonaye kārāṇāya*, “to You, the source, i.e. the cause, of instruction (*śāstra* = *śāsana*); instructions are set in motion only from You.”

The words *pravṛttāya nivṛttāya nigamāya* denote: *jyotiṣṭomādi-rūpāya śama-damādi-rūpāya tad-āvedaka-veda-rūpāya*, “to You who are the form of Jyotiṣṭoma, etc., are the form of *śama* (evenmindedness), *dama* (control of the senses), etc., and are the form of the Vedas, which make them known.”

Vijayadhvaja Tirtha—*Pravṛttāya* means: *pravṛtti-mārga-pravartakāya* (to You, who incite one on the path of prescribed worldly actions), and similarly with *nivṛttāya*.

Vīra-Rāghava—*Nigamāya* denotes *upaniṣaj-jñāna-pravartakāya* (who set forth the knowledge of the *Upaniṣads*).

Siddhānta-pradīpa—“Obeisances to You who make one understand prescribed worldly actions (*pravṛttāya* = *pravṛtti-bodhakāya*), who make one understand the cessation therefrom (*nivṛttāya* = *nivṛtti-bodhakāya*), and who do what is beneficial (*nigamāya* = *hita-kartre*)¹³² to those who seek material enjoyment, in terms of making them understand the means of the natures of *dharma*, *artha*, and *kāma*, and to those who seek liberation, in terms of making them understand the means of the nature of *mukti*.”

132 In that sense, *nigama* is derived from *nigamayati* (He makes one reach the conclusion); *nigamanam* is the fifth aspect in the fivefold process of Vedic inference: *pratijñā*, *hetu*, *udāharaṇa*, *upanayana*, and *nigamana*. The other fivefold process of Vedic inference is: *viśaya*, *samśaya*, *pūrva-pakṣa*, *siddhānta*, and *saṅgati*.

ANNOTATION

If it is considered that Kāliya's wives know what is about to happen, as suggested in the next verse, and that Vṛndāvana is not different from Kṛṣṇa, there is a double meaning in *pravṛttāya nivṛttāya nigamāya*, “[Obeisances] to the town that was brought about and is being abandoned,” since *nigama* is also a synonym of town: *pūḥ strī purī-nagaryau vā pattanaṁ puṭa-bhedanam, sthānīyaṁ nigamaḥ* (*Amara-koṣa* 2.2.1).

10.16.45

namaḥ kṛṣṇāya rāmāya vasudeva-sutāya ca |
pradyumnāyāniruddhāya sātvatām pataye namaḥ ||

namaḥ—obeisances; *kṛṣṇāya*—to Kṛṣṇa; *rāmāya*—to Rāma; *vasudeva-sutāya*—Vasudeva's son; *ca*—and; *pradyumnāya*—to Pradyumna; *aniruddhāya*—to Aniruddha; *sātvatām pataye*—the master of the devotees (or the protector of the Sātvatas); *namaḥ*—obeisances.

namaḥ kṛṣṇāya rāmāya vasudeva-sutāya ca pradyumnāya aniruddhāya. sātvatām pataye namaḥ (astu).

“Obeisances to Kṛṣṇa, to Rāma, who is Vasudeva's son too, to Pradyumna and to Aniruddha. Obeisances to the protector of the devotees.

Śrīdhara Svāmī—Further, only because of being one whose *aiśvarya* is not covered, in this verse they bow to Him as one who is to be worshiped by all, as the form of the four *mūrtis*. *Rāmāya* means *saṅkarṣanāya*. Pure consciousness (*śuddhaṁ sattvam*) is worded with ‘*vasudeva*’, thus *vasudeva-sutāya ca* means: *tatra prakāśamānāya vāsudevāya* (to Vāsudeva, who becomes manifest in pure consciousness). “Obeisances to the protector of *sālokya* and so on (*pataye* = *sālokyādi-pālakāya*) of the worshipers (*sātvatām* = *upāsakānām*).” Thus “Obeisances to You, Kṛṣṇa, who have four *mūrtis*.”

Sanātana Gosvāmī—Moreover they say, “Though You, Kṛṣṇa, are one, You are fourfold.” “Obeisances to the master (*pati*) of the worshipers (*sātvatām* = *sātvatānām* = *upāsakānām*).” By Him being the master it is established that He is one, otherwise there would be no sense in the statement. For example, this meaning of the word *pati* was spoken in the fifth canto by Śrī Lakṣmī Devī:

*sa vai patiḥ syād akuto-bhayaḥ svayaṁ
samantataḥ pāti bhayāturaṁ janam |
sa eka evetarathā mitho bhayaṁ*

“He who has no fear whatsoever and who protects from all sides a person who is overwhelmed by fear is indeed a husband. The Lord is the only one, otherwise (if the word *pati* were explained in another way) there would be mutual fear.” (5.18.20)

Or *sātvatām pataye* means *vṛṣṇinām pataye* (to the master of the Vṛṣṇis). In this way the truth that those four that descended in Śrī Yadu’s line are completely nondifferent is proven. As a result, *kṛṣṇāya* means *vāsudevāya* (to Vāsudeva). “*vasudeva-sutāya*” is an adjective of Rāma, since He is Saṅkarṣaṇa.

Jīva Gosvāmī—Moreover, while saying, “Though You are the primeval Lord Śrī Kṛṣṇa, You are also fourfold,” they make the obeisance reach a culmination in that regard. “Obeisances to the master of the worshipers (*sātvatām* = *sātvatānām* = *upāsakānām*),” thus the same oneness in terms of being the master is proven, otherwise the statement would not make sense. For example, this was spoken by Śrī Lakṣmī Devī: *sa vai patiḥ...* (see above). The rest was explained by Śrīdhara Svāmī.

There is another interpretation. “Obeisances to Kṛṣṇa, Nanda-nandana—because of being the subject matter—and to Rāma, a form of His (*rāmāya* = *rāmāya ca tad-rūpāya*)—on account of the renown: *vaktraṁ vrajeśa-sutayor anu-veṇu juṣṭam*, “the face of the two sons of the lord of Vraja, which is continuously served by the flute” (*Bhāgavatam* 10.21.7)—and to those two respective sons of Vasudeva (*vasudeva-sutāya ca* = *vasudeva-sutāya ca tasmai tasmai*)—and as a connection with Them—to Pradyumna and to

Aniruddha,” who fall within that group. Thus here *kṛṣṇāya* signifies that Kālīya’s wives reject the idea that He is the son of Vasudeva. The mention of Rāma excludes the other Saṅkarṣaṇa (the son of Vasudeva). And therefore it is said: *vasudeva-sutāya* (i.e. *vasudeva-sutāya ca* means: “to Vasudeva’s son and to Vasudeva’s other son”). Pradyumna and Aniruddha, the other two, are mentioned due to a connection of those ones with the five Pāṇḍavas and with Rāmacandra and His group, sequentially. Because of that, *sātvata* denotes only the Yādavas; this means they too are eternal. For instance, in *Śrī Gopāla-tāpanī*:

prāpya mathurām purīm ramyām sadā brahmādi-sevitām |
śaṅkha-cakra-gadā-śārṅga-rakṣitām muṣalādibhiḥ ||
yatrāsau saṁsthitaḥ kṛṣṇas tribhiḥ śaktyā samāhitaḥ |
rāmāniruddha-pradyumnai rukmiṇyā sahito vibhuḥ ||

“Beautiful Mathurā Purī is forever cherished by Brahmā and others and protected by Kṛṣṇa’s conchshell, *cakra*, club, and Śārṅga bow, as well as by Balarāma’s club and so on. Kṛṣṇa, the all-pervading Lord, always abides there with Balarāma, Pradyumna, and Aniruddha, along with His potency Rukmiṇī. Those who come to Mathurā dispel their sorrow.”” (*Gopāla-tāpanī Upaniṣad* 2.35-36)

In this passage, *tribhiḥ* means *rāmādibhiḥ* (with Rāma and others), and *śaktyā* is syntactically connected with *rukmiṇyā*. In the exact same way, it was said: *mathurā bhagavān yatra*, “Mathurā, where Lord Hari is forever present” (*Bhāgavatam* 10.1.28).

On the side of Śrī Kṛṣṇa, *vasudeva-sutāya ca* means *śrī-nanda-gopa-kumārāya* (the son of Nanda the cowherd) because of *ca*. It means *vasudeva-sutāya ca* by the logic in: *prāg ayaṁ vasudevasya kvaciḥ jātāḥ*, “Previously this son of yours was born somewhere as Vasudeva’s child” (*Bhāgavatam* 10.8.14). On the side of Śrī Rāma, *vasudeva-sutāya ca* means *śrī-nanda-gopa-kumārāya ca* (the son of Nanda the cowherd) due to the usage in: *vaktraṁ vrajeśa-sutayoḥ*, “of the two sons of the chief of Vraja” (10.21.7), in reference to: *tātaṁ bhavantaṁ manvānaḥ*, “Balarāma, thinking that that you are his father” (10.5.27).

Krama-sandarbha—“Obeisances to Kṛṣṇa and to Rāma, the son of Vasudeva (*rāmāya vasudeva-sutāya ca = rāmāya ca vāsudevāya*).” “*vasudeva-sutāya*” is said to exclude another *catur-vyūha* that begins with Vāsudeva.

Viśvanātha Cakravartī—Here they say: “However, the *svarūpas* of Yours which are the essence of what is expounded in all the scriptures are only four.” Because of *ca: nanda-sutāya ca* (and to Nanda’s son). “Obeisances to the protector (*pataye = pālakāya*) of Parjanya and others and of Śūra and others, who took birth in Sātvata’s dynasty” (*sātvatām = sātвата-vaṁśotpanna-śūrādinām parjanyaadinām ca*).

Baladeva Vidyābhūṣaṇa—“Obeisances to Kṛṣṇa and to Balabhadra, who is Nanda’s son also (*rāmāya vasudeva-sutāya ca = balabhadrāya ca nanda-sutāya ca*).”

Śrīnātha Cakravartī—After praising Brahman (Viṣṇu) in this way, since they were not mentally satisfied they again extol only Śrī Kṛṣṇa. Seeing Rāma in the group, “He must be a companion,” they praise Him: “Prabhu! You are Nanda’s son. Though we are females, we know everything.”

Vasudeva is another name of Nanda, by the derivation: *vasubhiḥ go-dhanaiḥ divyati iti vasudevah*, “He shines with the wealth of cattle, thus he is Vasudeva,” or: *vasuṣu deva-bhedeṣu divyati*, “He shines among the Vasus, who are a variety of gods,” from the statement: *droṇo vasūnām pravaraḥ*, “Droṇa, the best of the Vasus” (*Bhāgavatam* 10.8.48). “You are the son of Vasudeva, therefore we bow to You who are in that way: *vasudeva-sutāya ca*.” This is the significance of *ca*.

“Only You are Rāma.” “Only You are Pradyumna,” because of being his father. “Only You are Aniruddha,” since He is his grandfather. “Only You are the master of the Sātvatas.” In point of *pradyumnāya* and so on: Even the upcoming entertainment in Dvārakā was praised then.

Vijayadhvaja Tīrtha—“Obeisances to Kṛṣṇa, whose name is Rāma, or who are a delighter (*rāmāya = rāma-nāṁne abhīrāmāya vā*);

who has eminent wealth (*pradyumnāya* = *prakṛṣṭa-dhanāya*)¹³³; and who are not controlled by *jñānīs* (*aniruddhāya* = *jñāninām nirodha-rahitāya*).”

10.16.46

namo guṇa-pradīpāya guṇātma-cchādanāya ca |
guṇa-vṛtty-upalakṣyāya guṇa-draṣṭre sva-saṁvide ||

namaḥ—obeisances; *guṇa-pradīpāya*—[to You] who are a lamp of qualities; *guṇa*—with qualities; *ātma*—Yourself; *chādanāya*—who cover; *ca*—and; *guṇa*—of the senses; *vṛtti*—through the functions; *upalakṣyāya*—who are inferrable; *guṇa-draṣṭre*—who witness the modes of material nature; *sva-saṁvide*—the knowledge of whom is in Yourself (or in those who are Your own) (or from whom there is a signal to those who are Yours).

guṇa-pradīpāya guṇātma-cchādanāya guṇa-vṛtty-upalakṣyāya guṇa-draṣṭre sva-saṁvide ca (tubhyaṁ) namaḥ (astu).

“Obeisances to You, who are a lamp of qualities, who cover Yourself with qualities, who are inferrable through the functions of the senses, who observe the *guṇas*, and whom only You understand.

Alternatively: **“Obeisances to You, whose lamplike virtues terminate the darkness of ignorance, who conceal Yourself in Prakṛti, which is of the nature of the *guṇas*, who are understandable through the occurrence of qualities, who see only qualities, and who signal to Your entourage.**

Śrīdhara Svāmī—“What is this state of being four *mūrtis*?” That is what they talk about with *namo guṇa-pradīpāya*, which portends: *guṇāḥ antaḥkaraṇāni (mano-buddhi-cittāhaṅkāra-rūpāṇi) tāni pradīpayati prakāśayati iti tathā tasmai*, “Obeisances to You, who

133 *Dyumna* is a synonym of wealth: *dravyaṁ vittaṁ svāpateyaṁ riktham rktham dhanam vasu, hiraṇyaṁ draviṇaṁ dyumnam artha-rai-vibhavā api* (*Amara-koṣa* 2.9.90).

manifest the minds” (which are the basis for saying: *vācya-vācaka-śaktaye* in verse 43). This means the four *mūrtis* are the presiding deities of *citta* (subconscious), *manas* (mind, i.e. that which controls the two types of senses), *buddhi* (intelligence), and *ahankāra* (ego).

“Still, how does only one become four?” Therefore they say *guṇātma-cchādanāya*, “to You who are manifesting as various things by covering Yourself by those qualities (the minds) for the sake of the diversity of the results of the worshipers” (= *taiḥ eva guṇaiḥ upāsakānām phala-vaicitryāya ātmānam ācchādya nānātvena prakāśamānāya*).

“So how might there be cognizance?” therefore it is said: *guṇa-vṛtty-upalakṣyāya*, “You who are deducible through the functions, such as awareness and perseverance, of *citta* and so on” (= *cittādinām cetanādhyavasāyādi-vṛttibhiḥ upalakṣyāya*). They mention the *upalakṣaṇa* (partial indication): *guṇa-draṣṭre*, which means *tat-sākṣiṇe* (who are the witness of those qualities, the minds). Next they say He can somehow be deduced, but He cannot be known; *sva-saṁvide* (You know Yourself) means *agocarāya* (who are out of range).¹³⁴

Sanātana Gosvāmī—“Obeisances to You who, as *sātvatām pati*, the master of devotees, manifest qualities (*guṇa-pradīpāya* = *guṇa-prakāśakāya*) such as compassion and who cover their natures (*guṇātma-cchādanāya* = *tat-svabhāvācchādakāya*), by disappearing sometimes etc.; who are deducible by the functions of the senses¹³⁵ (*guṇa-vṛtty-upalakṣyāya* = *indriyānām vṛttibhiḥ upalakṣyāya*)—by a

134 When a sequence of adjectives reaches a culmination, that is the ornament of meaning called *sāra* (climax), which is defined as: *sāraḥ sāvadhīr utkarṣo yad bhaved uttarottaram*, “When the excellence gradually increases up to the limit, that is the *sāra* ornament” (*Alaṅkāra-kaustubha* 8.248).

135 The definition of *guṇa* is: *guṇo maurvyām apradhāne rūpātau sūda indriye tyāga-śauryādi-sattvādi-sandhy-ādy-āvṛtti-rajjuṣu*, “*Guṇa* means: *maurvi* (bowstring) *apradhāna* (secondary), *rūpātau* (form and other sense objects), *sūda* (cook), *indriya* (sense organ), *tyāga-śauryādi* (virtues such as renunciation and heroism), *sattva* and so on, *sandhi-ādi-āvṛtti* (the turn such as phonetic combination etc., i.e. *guṇa* in grammar), and *rajju* (rope)” (*Medinī-kośa*). Śrīdhara Svāmī’s gloss as *antaḥkaraṇam* is because in Nyāya-Vaiśeṣika, *buddhi* is one of the twenty-four *guṇas*.

characteristic that is the engagement of them, due to being Hṛṣīkeśa and so on—and who observe their qualities (*guṇa-draṣṭre = guṇānām teṣāṁ sākṣiṇe*).” Moreover: “You are self-manifest” (*sva-saṁvide = sva-prakāśāya*).

Or, simply because of being *guṇa-pradīpa* (one who manifests qualities), *guṇātma-cchādanāya* signifies: “You cover Yourself with ropes” (= *guṇaiḥ dāmabhiḥ ātmānam ācchādayati iti tathā tasmai*) due to being bound, at the time of being Dāmodara, with many ropes by Śrī Yaśodā. Nevertheless: *guṇa-vṛtty-upalakṣyāya*, “You can be recognized (*upalakṣyāya = saṁlakṣyitum śakyāya*)—by everyone, like Nalakūvara and Maṇigrīva did, by *bālyā-līlā* and so forth even though He is acting at will—through the occurrence of qualities such as *bhakta-vātsalya*, or through the winding of ropes (*guṇa-vṛtti = dāmnām vartanena*).”

Further: *guṇa-draṣṭre*, “You were dedicated to repeatedly looking with pleasure (*draṣṭre = prītyā muhur darśana-parāya*) only at those ropes.” In addition: *sva-saṁvide*, which denotes: *sveṣu vayasya-bālakeṣu samvidāḥ saṅketāḥ yasya*, “in relation to whom there were signs (*saṁvid = saṅketa*)”¹³⁶—only at that time, for the sake of stealing fresh butter and the like—among His own, the little boys who were His companions.” This too is amazing because of His signal for the sake of stealing fresh butter again though He, bound with ropes from stealing that, was directly looking at them.

Jīva Gosvāmī—“Obeisances to You who are a lamp of qualities toward the devotees in this way. That is, You manifest qualities, such as *aīśvarya*, that are the *svarūpa*, but to the nondevotees You cover Yourself with the material *guṇas* (*guṇātma-cchādanāya = guṇaiḥ prākṛtaiḥ ātmācchādanāya*).” Still, “You are inferrable—as the one who impels the *guṇas*—by setting in motion the material *guṇas* (*guṇa-vṛtty-upalakṣyāya = prākṛta-guṇānām pravṛtityā anumeyāya*).”

136 This is sourced in *Medinī-koṣa*: *saṁvid striyāṁ pratijñāyām ācāra-jñāna-saṅkare, sambhāṣaṇe kriyākāre saṅkete nāmnī toṣaṇe*, “In the feminine gender, *saṁvid* means *pratijñā* (acceptance, i.e. *pratijñānam*, *Amara-koṣa* 1.5.5), *ācāra-jñāna-saṅkara* (mixture of conduct and knowledge), *sambhāṣaṇam* (conversation), *kriyākāra* (rules of work; agreement), *saṅketa* (sign, signal, hidden gesture) *nāman* (name, appellation), and *toṣaṇam* (satisfaction)” (*Medinī-koṣa*, *da-trikam* 42).

though they are inert. How can He set them in motion? *guṇa-draṣṭre* (You observe the *guṇas*), that is, He sets them in motion merely by looking. He Himself, however, is *sva-saṁvid*, “You whose identities, qualities, and forms are self-manifest” (*sva-saṁvide* = *sva-prakāśa-svarūpa-guṇa-rūpāya*).

There is another explanation. Although there is a connection with the Yādavas in this way, the connection with Gokula is the most important: That is exactly what they say, “Obeisances to You who eminently manifest qualities (*guṇa-pradīpāya* = *guṇānām prakarṣeṇa prakāśakāya*), such as being under the control of *prema*, and who cover Yourself even with the manifestation of such qualities.” In other words, *guṇātma-cchādanāya* means *āvṛta-nijaiśvaryāya* (Your own godly capabilities and assets are covered), or the sense is: *guṇaiḥ dāmabhiḥ ātmānam ācchādayasi iti tathā tasmai*, “You cover Yourself with ropes,” due to being bound, at the time of being Dāmodara, with many ropes by Śrī Yaśodā. Nevertheless: *guṇa-vṛtty-upalakṣyāya*, “to You who can be understood (*upalakṣyāya* = *jñeyāya*) through the occurrence of qualities, such as those that were perceived in relation to the deliverance of the twin *arjuna* trees, or through the winding of ropes” (*guṇa-vṛtti* = *dāmnām vartanena*) which, though many, were insufficient.

Further: *guṇa-draṣṭre*, “to You who were dedicated to repeatedly looking out of fear (*draṣṭre* = *bhītyā muhur darśana-parāya*) only at those ropes,” as paired with *sva-saṁvide*, “You in relation to whom there were signals—only at that time, for the sake of stealing fresh butter and so on—among His own, the little boys who were His companions” (= *sveṣu vayasya-bālakeṣu saṁvidāḥ saṅketāḥ yasya*). This is simply amazing.

Viśvanātha Cakravartī—Since He is *sātvatām pati*, “Obeisances to You, who eminently manifest qualities among the Sātvatas (*guṇa-pradīpāya* = *guṇānām prakarṣeṇa prakāśakāya*), such as being under the control of *prema*, and in that way You cover Yourself by those manifest qualities (*guṇātma-cchādanāya* = *prakāśitena guṇena ātmācchādanāya*),” such as being under the control of *prema*, in other words: *āvṛta-nijaiśvaryāya* (whose own godly might is concealed).

With *guṇa-vṛtty-upalakṣyāya* they say: “Nevertheless, Your identity is understood by those who know the truth about *bhakti*.”

The sense is: *guṇasya bhakta-vātsalyātiśayasya vṛttyā asādhāraṇa-sattayā upalakṣyā*, “You are deducible by the occurrence, the uncommon existence, of the quality that is grand care for devotees,” in other words: *svayaṁ bhagavantam vinā ko 'py evaṁ na bhavatīti jñeyāya*, “You, who can be understood in terms of: “No one exists in this way without the primeval Lord.””

Since He is *sātvatām pati*, *guṇadraṣṭre* means: *sva-bhaktasya guṇam eva paśyati na tu doṣa-gandham api yaḥ tasmai*, “You see only the qualities, but not even the scent of a fault, of Your devotees,” consequently: *sva-saṁvide*, “You the realization of whom occurs only in Your devotees” (= *sveṣu bhakteṣv eva saṁvid anubhavaḥ yasya tasmai*).

Baladeva Vidyābhūṣaṇa—“Our respects to You who can be understood—as the Lord in person—through the occurrence of qualities” (*guṇa-vṛtty-upalakṣyāya* = *guṇānām vṛttyā bodhyāya*) such as being one who bestows felicity to demons that were slain.

Śrīnātha Cakravartī—“Obeisances to You. Your qualities are lamps (*guṇa-pradīpāya* = *guṇāḥ eva pradīpāḥ yasya*)—they put an end to darkness. You cover those, even Brahmā and others who have the nature of the material modes (*guṇātma-cchādanāya* = *guṇātmanām brahmādinām api ācchādanāya*). You are inferrable by the functions of *sattva-guṇa* and of *śuddha-sattva* (*guṇa-vṛtty-upalakṣyāya* = *sattvādi-vṛttinām upalakṣyāya*). You do not see a fault (*guṇa-draṣṭre* = *adoṣa-darśine*). And Your knowledge is inherently perfect (*sva-saṁvide* = *svataḥ-siddha-jñānāya*).”¹³⁷

Madhvācārya—*Guṇa-pradīpāya* means *guṇa-jñāpakāya* (to You who hint at the qualities in Nyāya).

137 *Samvid* is a synonym of intelligence, understanding; *Amara-koṣa* lists the synonyms: *buddhi*, *manīṣā*, *dhiṣaṇā*, *dhi*, *prajñā*, *śemuṣī*, *matih*, *prekṣā*, *upalabdhi*, *cit*, *saṁvid*, *pratīpat*, *jñapti* (*Amara-koṣa* 1.5.1). Amara Singh also says: *strī saṁvij jñāna-sambhāṣaṇā-kriyākārāji-nāmasu*, “In the feminine gender, *saṁvid* means *jñānam* (knowledge, consciousness), *sambhāṣaṇā* (conversation, talk), *kriyākāra* (rules of work; agreement), *āji* (battle), and *nāman* (name)” (*Amara-koṣa* 3.3.92).

Vijayadhvaja Tirtha—“Obeisances to You who subtly make one understand *sattva-guṇa* and so on (*guṇa-pradīpāya* = *guṇāḥ sattvādayaḥ teṣāṁ jñāpakāya*), whose *svarūpa* is situated in Prakṛti, which is of the nature of the *guṇas* (*guṇātma-cchādanāya* = *guṇātma prakṛtiḥ tasyāṁ sthitam svarūpam yasya*), whose *svarūpa* is inferrable through the knowledge produced from the senses (*guṇa-vṛtṭy-upalakṣyāya* = *guṇaiḥ śrotrādīndriya-janya-jñānaiḥ anumeya-svarūpāya*), who witness the *guṇas* (*guṇa-draṣṭre* = *guṇa-sākṣiṇe*), and who are self-manifest (*sva-saṁvide* = *svayaṁ-prakāśāya*).”

Vira-Rāghava—It was said: “Obeisances to You, the protector of the Sātvatas, i.e. of those who are surrendered (*sātvatām pataye* = *āśritānām pālakāya*),” by means of removing undesirables. Now they mention the manner of being a protector. “Obeisances to You, who, like a lamp, reveal their quality, the knowledge that is *dharma*.” The opposite is implied by this as regards those who are not Sātvatas; that is exactly what they clarify: “You cover the souls, i.e. the *jīvas* who are non-Sātvatas, with the *guṇas*, i.e. by Māyā, which consists of the three *guṇas*.”

Vallabhācārya—He sees qualities. This means: Having noticed them, He puts them to use. *Sva-saṁvide* signifies *svataḥ saṁvid yasya* (You whose knowledge is inherent).

Siddhānta-pradīpa—*Sva-saṁvide* means *svakīyānām jñānam yasmāt tasmai* (You, from whom those who belong to You have knowledge).

10.16.47

avyākṛta-vihārāya sarva-vyākṛta-siddhaye |
hr̥ṣīkeśa namas te 'stu munaye mauna-śiline ||

avyākṛta-vihārāya—whose entertainment is nonmaterial (or whose fun is Pradhāna); *sarva-vyākṛta*—of the entire material world; *siddhaye*—from whom there is the accomplishment; *hr̥ṣīka-īśa*—O master of the senses; *namaḥ*—obeisances; *te*—to You; *astu*—let there be; *munaye*—who are a sage; *mauna-śiline*—who have the nature of silence.

hr̥ṣīkeśa! avyākṛta-vihārāya sarva-vyākṛta-siddhaye munaye mauna-śīline te namaḥ astu.

“Let us offer obeisances to You, Hr̥ṣīkeśa, whose entertainment is nonmaterial, from whom there is the effectuation of the entire material world, who are a Muni and whose nature is to be silent.

Śrīdhara Svāmī—They bow while demonstrating being out of range and being inferrable.

☆ *avyākṛta-vihārāya* portends: *atarkya-mahimne*, “You whose glories are unimaginable.”

☆ *sarva-vyākṛta-siddhaye* signifies: *sarva-kāryotpatti-prakāśa-hetutvena upalakṣaṇa-yogyāya*, “You who, as the cause of the manifestation of the origination of all effects, are fit for a partial indication.”

They mention another partial indication: “O Hr̥ṣīkeśa,” i.e. *karaṇa-pravartaka* (O You who set the senses in motion). Is it with the intent to get material sense gratification? No, *munaye*, i.e. *ātmārāmāya* (who fully delight in Yourself). Is it under the impulse of *sādhana* (spiritual practice)? Certainly not, *mauna-śīline*, which means: *maunam ātmārāmatā tat-svabhāvāya*, “to You, whose nature is silence; Your nature is to fully delights in Yourself.”

Sanātana Gosvāmī—“Obeisances to You whose pastimes are not explained by anyone (*avyākṛta-vihārāya* = *na vyākṛtaḥ kenāpi vyākhyātaḥ vihāraḥ līlā api yasya tasmai*), that is, they cannot be described—for example, in *Śrī Viṣṇu Purāṇa: anākhyeya-prayojana*, “O You whose purpose cannot be told” (5.18.52); as paired with—and the proof of whom is described by all,” i.e. by those who know the scriptures, or by the scriptures (*sarva-vyākṛta-siddhaye* = *sarvaiḥ śāstra-jñaiḥ śāstraiḥ vyākṛtā niruktā siddhiḥ yasya*), since everywhere, starting from the scriptures of Nyāya, proving that Īśvara exists is the first subject matter.

Or, “You whose entertainment is beyond the material world (*avyākṛta-vihārāya* = *avyākṛtaḥ prapañcātītaḥ vihāraḥ yasya*) and from whom there is the perfection of the whole world, whose actions

are worldly etc. (*sarva-vyākṛta-siddhaye* = *sarvasya laukikādi-karma-prapañcasya siddhaye*)."

Therefore: "O Hṛṣikeśa, that is, O You who impel Your own senses for that sake (*hṛṣikeśa* = *tad-artha-nija-sarvendriya-pravartaka*), obeisances to You, who fully delight in Yourself" (*munaye* = *ātmārāmāya*), as paired with *amauna-śiline* (to You whose nature is to not remain silent)—by a coalescence of the vowel *a*—either by performing *dharma* or by enrapturing the *gopīs*.

Jīva Gosvāmī—"Obeisances to You, whose entertainment is beyond the material world (*avyākṛta-vihārāya* = *avyākṛtaḥ prapañcātitaḥ vihāraḥ yasya*)—as paired with—and who have a renown everywhere as one who is explained, i.e. as one who had those various pastimes" (*sarva-vyākṛta-siddhaye* = *sarvatra vyākṛtena tat-tal-lilatvena prasiddhiḥ yasya*), or *sarva-vyākṛta-siddhaye* means: *sarva-vyākṛtasya eva siddhiḥ tat-tal-lilā-sādhakatā yasya*, "in relation to whom there is the perfection of the entire material world, i.e. You for whom the world brings about those various pastimes." That was said, *prapañcam niṣprapañco 'pi*, "Though You transcend the material world, You imitate the material world" (*Bhāgavatam* 10.14.37), only because His pastimes are *avyākṛta* (spiritual). With *hṛṣikeśa*, they say this kind of thing happens:

pariniṣṭhito 'pi nairguṇya uttamaśloka-lilayā |
grhīta-cetā rājarṣe ākhyānam yad adhītavān ||

"Śukadeva said: O Rāja-rṣi, although I was fully perfect, being devoid of the *guṇas*, my mind was possessed by the thought of a pastime of Uttamaśloka, and so I studied this narrative." (2.1.9)

Hṛṣikeśa connotes: *svasminn ātmārāma-paryantānām sarvendriya-pravartaka*, "O You who impel the senses of everyone, up to and including *ātmārāmas*, toward Himself." "[Obeisances to You] who fully delight in Yourself" (*munaye* = *ātmārāmāya*), as paired with *amauna-śiline* (to You whose nature is to not remain silent), by a coalescence of the vowel *a*, by Him performing pastimes that give bliss to the residents of Vraja.

There is another explanation. "Obeisances to You whose

amusements, the deeds of stealing yogurt and milk, were not obvious (*avyākṛta* = *na vyakta*), although the result of those various deeds of Yours, including Your consumption of yogurt and milk, etc., were explained by everyone (*sarva-vyākṛta-siddhaye* = *sarvaiḥ vyākhyātā siddhiḥ tat-tac-ceṣṭā-phalaṁ yasya tasmai*) to Your mother and to others.” What a wonder! And as a result, everyone had *prīti*. That is what they say: *hr̥ṣīkeśa*, which means: *sarvendriya-vaśi-kāri-guṇa-gaṇa* (O You whose many qualities bring everyone’s senses under control). Further on that topic: *munaye mauna-śiline*, that is to say: *upāmbhanādaḥ munaye mauna-śiline*, “to You who were a sage when there was a reproach and so on and whose nature is to be silent.” By an outer silence, though He has that kind of know-how in His mind, the sense is: “to You who are the form of what was said: *supratīko yathāste*, “He is like a role model” (10.8.31). On account of other meanings in this pair of verses, this statement is stated in a concealed way by Kālīya’s wives, who were in awe of Him being the Almighty.

Krama-sandarbha—*Avyākṛta-vihārāya* means *prapañcātīta-līlāya* (to You, whose pastimes transcend the material world).

Viśvanātha Cakravartī—They say: “You, *Līlā-puruṣottama*, have a superior *līlā-mādhurya* (sweetness of pastimes).” *Avyākṛta-vihārāya* means: “to You whose entertainment is not material—or is not derived due to being indescribable.” Alternatively: *na vyākṛto vivāhādi-vyāpāra-rahita eva vihāro yasya* (whose entertainment is devoid of functions such as marriage).

Sarva-vyākṛta-siddhaye means: *sarveṣāṁ bhakta-viśeṣāṇāṁ eva vyākṛtānāṁ tat-sevocita-viśiṣṭākṛtīnāṁ siddhiḥ yasmāt tasmai*, “to You, from whom all the special devotees, whose forms are special and are suitable for serving Him, have perfection.” Therefore: *hr̥ṣīkeśa*, “O You who attract all the senses of the devotees.”

“Obeisances to You who are a sage, an *ātmārāma*, to those who are devoid of *bhakti*,” therefore: *mauna-śiline*, “You do not say anything” when they request what they desire for themselves. That is, “You give them neither joy nor the cessation of their suffering.”

Baladeva Vidyābhūṣaṇa—*Sarva-vyākṛta-siddhaye* means: *sarveṣāṁ*

vyākṛtānām nāma-rūpiṇām mahad-ādinām pṛthivy-antānām siddhiḥ yataḥ tasmai, “to You, from whom there is the effectuation of everything that has a name and a form, beginning from *mahat-tattva* and ending with earth.” “O Hṛṣikeśa, obeisances to You who are a Muni, i.e. Kapila, Devahūti’s son, and whose nature is to be silent: You didn’t say anything even to Brahmā, who had a conceit.”

Śrīnātha Cakravartī—*Avyākṛta* means *aprākṛta* (transcendental). Moreover, “Even with this much of a praise You don’t say anything. You remain like a sage, therefore: *mauna-śiline munaye namaḥ*. That was said: *maunaṁ caivāsmi guhyānām*, “Of mysteries I am silence” (*Bhagavad-gītā* 10.38). The gist of *hṛṣikeśa* is: “You inspire us to speak, so why don’t You express approval?”

10.16.48

*parāvara-gati-jñāya sarvādhyakṣāya te namaḥ |
aviśvāya ca viśvāya tad-draṣṭre ’sya ca hetave ||*

para—of superior entities; *avara*—of inferior entities; *gati*—the movements (or the destinations); *jñāya*—who know; *sarva-adhyakṣāya*—who are the supervisor of all; *te namaḥ*—obeisances to You; *aviśvāya*—who are not the world; *ca*—and; *viśvāya*—who are the world; *tad-draṣṭre*—who are the witness of it; *asya*—of this world; *ca*—and; *hetave*—who are the cause.

parāvara-gati-jñāya sarvādhyakṣāya aviśvāya ca viśvāya tad-draṣṭre asya ca hetave te namaḥ (astu).

“Obeisances to You, who know the movements of superior entities and of inferior things, who supervise everything, who are not the world, who are the world, who observe it, and who are its cause.

Śrīdhara Svāmī—Why does He keep silent? *parāvara-gati-jñāya*, “Obeisances to You who are never stuck as the knower of the movements of coarse things and of subtle things—and also—who are the presiding deity of all (*sarvādhyakṣāya* = *sarvasya adhiṣṭhātre*)”—why is this?—in whom the world does not exist, that is, who are

the limit of the negation of it (*aviśvāya = na viśvaṁ yasmin, tan-
niṣedhāvadhayē*), and who are the world: You are the basis of the
sheer illusoriness of it (or who are the locus of its modifications)
(*viśvāya ca = tad-vivartādhiṣṭhānāya*)—and moreover—who are the
witness, the denial of the wrong superimposition [of the world on
Brahman like seeing a snake in the place of a rope] (*tad-dṛaṣṭre =
adhyāsāpavāda-sākṣiṇe*)—and also—who are the cause, by *avidyā*
and by *vidyā*, of the wrong superimposition of the world [unto
Brahman] and of the denial of it respectively (*asya ca hetave =
viśvādhyāsasya tad-apavādasya ca avidyā-vidyābhyām hetave*).”

Alternatively, “to You who are not the world, meaning You are
devoid of the condition of *viśva* (wakefulness), *taijasa* (dream) and
prājña (deep sleep) (*aviśvāya = viśva-taijasādy-avasthā-rahitāya*);
who are the world, i.e. You have those various conditions as Your
svāmśas, by *Māyā* (*viśvāya ca = māyayā svāmśaiḥ tat-tad-avasthāya*);
and who are the witness of the existence of and of the absence of
those conditions (*tad-dṛaṣṭre = tāsām avasthānām bhāvābhāva-
sākṣiṇe*).” The rest is the same.

Therefore, “Obeisances to You, whose *aiśvarya* is unexcelled
due to being *sarva-gati-jña* (the knower of the movements of all),
being *sarvādhiṣṭhātr* (the presiding deity of all), being *ātmārāma*,
and so on.”

*viśeṣaṇair asaṅkīrṇaiḥ pañca-pañcāsatā nataḥ |
ahi-strībhīḥ prasanno vas tāsām iva bhaved dhariḥ ||*

**“Hari, who was bowed to with fifty-five adjectives, which are not
disorderly, by the serpent’s women, became pleased with those
ladies.”**

Sanātana Gosvāmī—“Obeisances to You, who know the truth,
characterized by auspiciousness and nonauspiciousness (*gati =
śubhāśubha-lakṣaṇaṁ tattvam*), of elevated beings and of lowly things
(*para = parāṇām = utkrṣṭānām*) (*avara = avarāṇām = nīkrṣṭānām*)—
as paired with *sarvādhyakṣāya*—and who are the master of elevated
beings and of lowly things (*sarvādhyakṣāya = parāṇām avarāṇām
ca svāmīne*).” Being the controller even of lowly things, which are
worthy of being disregarded, is amazing.

“You are devoid of the condition of *viśva* (wakefulness), *taijasa* (dream), and so on (*aviśvāya* = *viśva-taijasādy-avasthā-rahitāya*)—as paired with *viśvāya*—and accept those various conditions (*viśvāya* = *tat-tad-avasthā-svī-kāriṇe*). You witness those various conditions (*tad-draṣṭre* = *tat-tad-avasthānām sākṣiṇe*)—as paired with *asya hetave*—and are their cause (*asya hetave* = *tat-tad-dhetave*).”

Although there are many other diverse contradictions and so on in the Lord, nonetheless these ones that are mentioned are well-known and most of them are established in the scriptures. Also because of literary ornaments such as *virodha* (semblance of a contradiction), only the topmost glory is the culmination. Additionally, this is godhood, a vast ocean in which all contradictions dissolve like so many various currents, because although the attributes of Brahman, such as being *nirguṇa* and being *nirviśeṣa*, and the attributes of the material world, which is illusory, such as being *saguṇa* and being *saviśeṣa*, are mutually contradictory, all of them easily merge in the Lord, in terms of Him being *saguṇa* and *saviśeṣa* even in being *nirguṇa* and *nirviśeṣa*, and Him being *nirguṇa* and *nirviśeṣa* even in His being *saguṇa* and *saviśeṣa*, since His body is dense *sat-cid-ānanda*. This is the state of being Para-Brahman, and that cannot be known by logic. It can be understood through many acts of His grace. The designation of godhood, being ‘Bhagavān’, is the state of being Parameśvara, and this has been expounded in the *uttara-khaṇḍa* of *Śrī Bhāgavatāmṛta*. Consequently the drift is: This punishment of him, who has taken shelter of Śrī Vṛndāvana and is most worthy of being favored, by Him who is a locus of unlimited contradictions is fitting.

Jīva Gosvāmī—The reason His pastimes of that kind are un conjecturable is: *parāvara-gatī-jñāya*, “You know the truth about the high beings and the lowly things due to being their Soul.” Still, “You are the overlord of everyone at this time (*sarvādhyakṣāya* = *samprati sarveṣām adhyakṣāya*).” Moreover, “in You the world does not exist (*aviśvāya* = *na vidyate yatra viśvaṁ yatra tasmai*). Nevertheless: *viśvāya*, “You are the world.”

Thus, being one whose potencies are inconceivable is only in terms of being the locus of all contradictions, and because of that there is *aiśvarya*. Therefore the gist is: On account of being the place

of contradictions of particulars, a favor to him is proper though he deserves to be punished.

Viśvanātha Cakravartī—Therefore, “Obeisances to You, who know what is to be attained by devotees, who are elevated, and by nondevotees, who are lowly (*parāvara-gati-jñāya* = *pareṣām avareṣām ca prāpyam jānate*) (*pareṣām* = *utkṛṣṭānām bhaktānām*) (*avareṣām ca* = *nikṛṣṭānām abhaktānām ca*), who are the supervisor of all (*sarvādhyakṣāya*)—on account of being the supervisor of all results; the sense is: “who, having known, give a result that is suitable to those respective ones.”

Though You are the giver of the results of karma, You have no connection with karma, because: *aviśvāya*, “You are beyond the material world (*aviśvāya* = *prapañcātītāya*).” Still, by the potency named Māyā: *viśvāya*, “You are the world; You, in time, look at the world to create the world (*tad-draṣṭre* = *samaye viśvaṁ sraṣṭum tasya viśvasya draṣṭre*)—and in that exact same way—look at the world, either to make Pradhāna, the cause of the world, conscious or to make Pradhāna undergo transformations (*asya ca hetave* = *viśvasya hetum pradhānam ca cetayitum vikārayitum vā tasya draṣṭre*).” The dative case in *hetave* takes place by the rule that begins: *kriyārthopapadasya* (*Aṣṭādhyāyī* 2.3.14).¹³⁸

Baladeva Vidyābhūṣaṇa—“Obeisances to You, who know what is to be attained (*gati* = *prāpya*) by the *jñānis* and by the *karmīs*, who are the controller of all results (*sarvādhyakṣāya* = *sarveṣām phalānām svāmine*), such as liberation and heaven—the sense is: “You give the respective results in accordance with the respective means of accomplishment”—in whom the world does not exist (*aviśvāya* = *na viśvaṁ yasmin tasmai*)—in other words, “You are untouched by it,”

138 Jīva Gosvāmī’s equivalent *sūtra* is: *tumv-anta-kriyāntare gamye tat-karmaṇaś caturthī*, “When another action, which ends in *tum[u]* (an infinitive), is understood, the dative case is used after the *karma* of that action” (*Hari-nāmāmṛta-vyākaraṇa* 681). Thus Viśvanātha Cakravartī changes *hetave* to *hetum* (the *karma*, the object) and supplies either *cetayitum* (to make conscious) or *vikārayitum* (to cause transformations), and moreover he carries forward *tad-draṣṭre*, which, as he indicates, is signified by the word *ca*.

still—who entered in the world (*viśvāya* = *tad-antaḥ-praviṣṭāya*)—by the etymology of it: *viśati*¹³⁹ (he enters), because of a previous statement: *etad īśanam īśasya*, and so on, “This is the godhood of God: [Though He is in Prakṛti, He is not connected with her *guṇas*, which are always situated in Him]” (*Bhāgavatam* 1.11.38)—and who sees it in order to make Pradhāna, the cause of the world, undergo transformations (*tad-draṣṭre ’sya ca hetave* = *viśvasya hetuṁ pradhānam pariṇamayitūṁ tad-draṣṭre*),” from the passage of Śruti: *sa ikṣata lokān nu sṛjā iti*, “He glanced, and thought: “I should create the worlds” (*Aitareya Upaniṣad* 1.1.1). The dative case in *hetave* is by the rule: *kriyārthopapadasya* (*Aṣṭādhyāyī* 2.3.14).

Śrīnātha Cakravartī—*Aviśvāya* means *viśvātītāya* (who transcend the world). Regarding *viśvāya*, not being a *sarvanāma* is poetic license.¹⁴⁰

Madhvācārya—*Aviśvāya* means *jīvebhyo ’nyasmai* (to You, who are different from the souls). It is said in *Matsya Purāṇa*:

śarīreṣu praviṣṭatvād viśvo jīva udīryate |
jīvasya tad-adhīnatvād viśvo viṣṇur iti smṛtaḥ |
tasyotpatty-ādi-hetutvād viśva-hetuḥ ca kīrtiyate ||

“Since the souls enter in bodies, *viśva* (“he enters”) is expressive of a soul. Because a soul is subordinate to Him, *viśva* is Viṣṇu. This is remembered from the tradition. On account of being the cause of the origination of it, and so forth, He is also glorified as the cause of the world.”¹⁴¹

139 The verbal root *viś praveśane* (6P) (to enter). The word *viśva* is made by *Uṇādi-sūtra* 1.151, where the commentary explains: *viśati sarvatra sa viśvaḥ. viśvam jagat. “Viśva* (in the masculine) is he who enters everywhere. *Viśvam* means *jagat*.”

140 As Baladeva Vidyābhūṣaṇa indicated, if this word *viśva* is a name, it is not a *sarvanāma*. Jīva Gosvāmī explains: *sarvādiḥ kṛṣṇanāmākhyo gauṇa-samjñe vinā bhavet*, “The words *sarva* and so on are called *kṛṣṇanāmas*, but not when they are secondary (e.g., at the end of a *bahuvrīhi* compound) or when they are names” (*Hari-nāmāmṛta-vyākaraṇa* 230).

141 In this verse, the word *viśvaḥ* denotes the derivation in the masculine gender (ref. *Vaiṣṇavānandīnī*), whereas *viśvam* means ‘world’ and ‘entire’:

Siddhānta-pradīpa—“Obeisances to You, who know the paths of those who strive for liberation and the path of those who seek material sense gratification, who are the presiding deity of all, who are nondifferent from the world (*viśvāya* = *viśvābhinnāya*)—since an effect exists in potential in its cause—and who are different from the world (*aviśvāya* = *viśva-bhinnāya*).”

“But shouldn’t it be said that being the cause of the world relates to Pradhāna and so on?” In this regard, since something that does not see cannot be the cause of the world, “The overseer of the world, who is well-known in passages of Śruti such as: *tad aikṣata bahu syām*, “Brahman (Viṣṇu) saw. “I shall become many”” (*Chāndogya Upaniṣad* 6.2.3), is You, the cause of the world,” thus they say: *tad-draṣṭre ’sya ca hetave*. On that topic, the *sūtra* “*ikṣater nāśabdām*” (God is not inexpressible, because of the fact of seeing) (*Vedānta-sūtra* 1.1.5) should be examined.¹⁴²

Anvitārtha-prakāśikā—*Viśvāya* means *viśva-rūpāya*. The repetition (ref. verse 41) is because of being under the control of either *prema* or consternation. It should be understood in the same way elsewhere too.

10.16.49

tvam hy asya janma-sthiti-saṁyamān prabho
guṇair anīho ’kṛta-kāla-śakti-dhṛk |
tat-tat-svabhāvān pratibodhayan sataḥ
samīkṣayāmogha-vihāra īhase ||
upajāti (12)

tvam hi—only You; *asya*—of this [universe]; *janma-sthiti-saṁyamān*—the origination, continuation, and withdrawal; *prabho*—O Almighty; *guṇaiḥ*—by means of the modes of nature;

viśvaṁ tu śuṅṭhyāṁ bhuvana-kṛtsnayoḥ, “*Viśvam* means dry ginger; world; and all” (*Hema-kośa* 2.541).

142 Śaṅkarācārya says the *sūtra* means: “Pradhāna, which is devoid of transcendental sound, is not the cause of the universe, from seeing in the *Upaniṣads* that Brahman is the cause,” and Baladeva Vidyābhūṣaṇa says: “Brahman is not inexpressible with words, from seeing that Brahman is discussed in the scriptures.”

anīhaḥ—[You] who are desireless (or actionless); *akṛta*—unmade; *kāla-śakti-dhṛk*—who have the potency called Time; *tat-tat-svabhāvān*—the various natures; *pratibodhayan*—in order to arouse; *sataḥ*—[at *pradhāna*] which was existing; *saṁkṣayā*—by glancing; *amogha-vihāraḥ*—whose pastime is not in vain; *ihase*—You do.

prabho! tvam hi anīhaḥ (api) asya (viśvasya) janma-sṭhiti-saṁyamān guṇaiḥ ihase. (tvam) akṛta-kāla-śakti-dhṛk (prāṇinām) tat-tat-svabhāvān pratibodhayan sataḥ (pradhānasya) saṁkṣayā amogha-vihāraḥ (asi).

Viśvanātha Cakravartī—

prabho! tvam (sataḥ pradhānasya) saṁkṣayā asya (viśvasya pūrva-kalpānte tatra eva līnasya) tat-tat-svabhāvān (ghoratvādīn) sataḥ pratibodhayan janma-sṭhiti-saṁyamān guṇaiḥ (raja-ādibhiḥ) ihase. (vastutaḥ tu tvam) anīhaḥ akṛta-kāla-śakti-dhṛk amogha-vihāraḥ (asi).

“O Almighty, though You are actionless, You bring about via the *guṇas* the origination, continuation, and annihilation of the world. By glancing at existent *Pradhāna* to arouse the various natures of living beings, You, the wielder of the Time potency, which is not made, have an amusement that is not in vain.

Śrīdhara Svāmī—After satisfying the Lord by offering obeisances and by sanctioning the punishment in that fashion, they petition with this idea in mind: “What offense of living beings, who are subordinate to You, is there?” “Only You (*tvam hi* = *tvam eva*) make (*akṛta* = *akaroh*) the origination and so on of the world (*asya* = *lokasya*), and after that You play (*ihase* = *krīḍasi*) while arousing various natures, such as being dreadful, that were existing as the form of predispositions (*tat-tat-svabhāvān sataḥ* = *tān tān saṁskāra-rūpeṇa sataḥ svabhāvān*).”

Or the syntactical connection is: *asya janmādimś tvam ihase*, “You make the origination and so on of the world,” and *akṛta* is part of the compound: *akṛta-kāla-śakti-dhṛk*, which modifies *tvam* as follows: *akṛtā anādiḥ yā kāla-śaktiḥ tāṁ dhārayati iti tathā*, “You,

who bear the unmade, i.e. beginningless, potency called Time.” The rest is the same.

Sanātana Gosvāmī—“Isn’t it that this offender deserves to be punished?” They respond in five verses. “O Lord of all (*vibho*¹⁴³ = *sarveśvara*)! Only You (*tvam hi = tvam eva*), make (*ihase = karoṣi*) the origination and so on by *rajo-guṇa* and so on, though You are indifferent to those three processes (*anīhaḥ = tad-anapekṣaḥ api*). You arouse the various natures, which already existed before (*sataḥ = pūrvataḥ eva vartamānān*)—this means any wongdoing is repudiated—by a mere look,” or else with a high expectation (*samīkṣayā = drṣṭi-mātreṇa, paramāpekṣayā vā*).

For what purpose? In consideration of this, they say *amogha-vihāraḥ* (Your pastimes are not futile), meaning His deeds are always conducive to entertainment. Or, with *amogha-vihāraḥ* they say: “Your fun that is the form of arousing those natures cannot be impeded by anyone,” because: *akṛta-kāla-śakti-dhṛk*, “You bear the Time potency, which is inherent” (= *svābhāvika-kāla-śakti-dhṛk*), since even Brahmā and others cannot transgress Time.

Jīva Gosvāmī—“What’s his fault? The fault is Mine. I, the Lord, gave his condition of being a snake.” Suspecting this, they respond in five verses. “O Lord of all (*vibho = sarveśvara*), You make (*ihase = karoṣi*) the origination, etc. In truth, You are simply void of those desires (*anīhaḥ = tat-tad-abhilāṣa-śūnyaḥ eva*). But isn’t that contradictory? Hence they say: “By glancing (*samīkṣayā*) at the *sādhaka-bhaktas* who were existing, i.e. those who pertain to the ancient *kalpa* and were merged in Prakṛti,” in other words, “with a glance at Prakṛti that was done just to see them after awakening them,” because *Padma Purāṇa* states: *mad-bhaktānām vinodārtham karomi vividhāḥ kriyāḥ*, “I do diverse actions to delight My devotees.” The gist is: That might happen to others as well, concomitantly.

“While arousing, with the Time potency, which pertains to Your nature, the subconscious impressions of ancient actions (*svābhāvān = prācīna-karma-saṁskārān*), partially indicated by the *guṇas*

143 The reading *vibho* is also seen in the BBT’s and in Bhaktisiddhānta Sarasvatī’s editions of *Bhāgavatam*. Śrīdhara Svāmī’s reading is *prabho*.

(*gunaiḥ* = *gunaiḥ upalakṣitān*)...” The drift is: “Therefore, what was done in that way is the fault only of this karma, not Yours,” from the logic in: *īśvaras tu paryanya-vad draṣṭavyaḥ*, “God should be seen as a cloud (impartial)”¹⁴⁴

Viśvanātha Cakravartī—In case He were to say, “After making Pradhāna both endowed with consciousness and transformed by My creating, what is My result?”, they say: “While arousing various natures, such as being dreadful, that were existing as the form of predispositions (*tat-tat-svabhāvān sataḥ* = *tān tān saṁskāra-rūpeṇa sataḥ svabhāvān*), of the world—which had merged in Pradhāna at the end of the previous *kalpa*—by glancing at Pradhāna, which was existing, You make (*īhase* = *karoṣi*) the origination and so on by *rajo-guṇa* and so on—from the figurative superimposition on You of the *guṇas* being the doers. In truth, however—You are *anīhaḥ* (actionless, desireless), You bear the unmade potency called Time (*akṛta-kāla-śakti-dhṛk* = *akṛtā kṣaṇādīḥ yā kāla-śaktiḥ tām dhārayati iti saḥ*), and in that way Your pastime, the form of a glance in the direction of Pradhāna, is not in vain (*amogha*).”

Baladeva Vidyābhūṣaṇa—Now, while illustrating in five verses that He is merciful, they request that their husband be protected. “What result do I have by transforming Pradhāna, and so on?” In that regard they say, “While arousing various natures, such as being dreadful, of the world—which had merged in Pradhāna at the conclusion of the previous *kalpa*—by glancing at Pradhāna, which was existing, You make (*īhase* = *karoṣi*) the origination and so on by *rajo-guṇa* and so on.”

Akṛta-kāla-śakti-dhṛk means: *akṛtām nityām kāla-śaktim dhārayasi iti saḥ* (You, who have the Time potency, which is unmade, i.e. eternal). *Anīhaḥ* denotes: *viśva-sargādi-phalasya ihā-sūnyaḥ* (You are void of the desire for the result of issuing the world, etc.). “In that case, engagements such as glancing at Pradhāna and making her undergo modifications are useless to Me.” They respond: *amogha-vihāraḥ*. “Your pastime, the form of that, is fruitful

144 This is also stated in *Paramātma-sandarbhā* 105 as a reiteration of *Vedānta-sūtra* 2.1.34 regarding the impartiality of the Lord in creating.

(*amogha* = *saphala*) since it is for the sake of the souls' enjoyment and so on."¹⁴⁵

Madhvācārya—It is said in *Prakāśa-saṁhitā*:

hareḥ svarūpa-śaktir yā kāla-śaktir udīryate |
sadā sarva-guṇātmatvād durgāvāpya varā tv atah ||
sarva-saṁhāra-kāritvād vāyuḥ sarvasya jīvanāt |
kālābhīmānināv etau durgā vāyuś ca kīrtitau ||

“The Time potency is Hari’s internal potency because it includes all qualities. This potency is known as Durgā because of the difficulty of achieving her benediction, and because of being the cause of the annihilation of everything. It is also known as Vāyu because of giving life to everything. Thus, both Durgā and Vāyu identify as Time.”

Vallabhācārya—*Amogha* means *na vyartha* (not useless).

Anvitārtha-prakāśikā—*Anīhaḥ* signifies *icchā-rahitaḥ api* (though You are desireless) (or although You do nothing). In Svāmī’s first explanation: *tvam asya janmādy akṛta*, the third person is poetic license (the form that matches the gloss *akaroḥ* is *akṛthāḥ*).

10.16.50

tasyaiva te ’mūs tanavas tri-lokyām
śāntā aśāntā uta mūdha-yonayaḥ |
śāntāḥ priyās te hy adhunāvitum satām
sthātus ca te dharma-parīpsayehataḥ ||

(*indra-varṣā*)

(the first line is irregular)

145 Baladeva Vidyābhūṣaṇa wrote: “Only *līlā*, nothing else, is the cause for Creation and so on. The author of *Vedānta-sūtra* stated: *loka-vat tu līlā-kaivalyam*, “But Creation is a mere pastime like what is seen in the world” (*Vedānta-sūtra* 2.1.33)” (*Vaiṣṇavānandīnī* 10.2.39). Moreover, another reason the Lord’s pastime of Creation is fruitful is that He has manifest pastimes in the universe. This is illustrated in *Bhāgavatam* 10.14.21-22.

tasya eva te—[are] You who are that same one (whose pastimes are not in vain); *amūḥ*—those; *tanavaḥ*—bodies; *tri-lokyām*—in the group of three worlds; *śāntāḥ*—peaceful; *aśāntāḥ*—not peaceful; *uta*—even; *mūḍha*—are stupid; *yonayaḥ*—whose species (or wombs); *śāntāḥ*—the peaceful ones; *priyāḥ*—[are] dear; *te*—those ones; *hi*—only; *adhunā*—now; *avitum*—to protect [the righteous]; *satām*—of the righteous; *sthātuḥ*—who stay; *ca*—and; *te*—to You; *dharma*—the religious principles; *parīpsayā*—with the desire to protect; *ihataḥ*—who are proceeding.

tasya (jagat-kartuḥ, amogha-vihāraḥ iti pūrvokta-lakṣaṇasya vā) te eva tri-lokyām (vartamānāḥ) amūḥ (sarvāḥ) tanavaḥ śāntāḥ aśāntāḥ mūḍha-yonayaḥ uta (bhavanti, tathāpi) satām dharma-parīpsayā ihataḥ (tān sataḥ) avitum sthātuḥ ca te adhunā te śāntāḥ hi priyāḥ (bhavanti).

“All bodies—whether the species is peaceful, unpeaceful, or dull—in the three worlds belong only to You. Now only those peaceful ones are dear to You, who are proceeding with the desire to safeguard the religious principles of the righteous and are staying to ensure protection.

Śrīdhara Svāmī—“Therefore those bodies (*tanavaḥ*)—which are implements of entertainment, by the derivation: *tanyante* (they are being expanded)—belong only to You (*tasyaiva te = tasya tava eva*).

Still, now the peaceful ones are dear to You.” Why? “They are proceeding (*ihataḥ = pravartamānasya*) with the desire to safeguard (*parīpsayā = paripālānecchayā*) the religious principles of the righteous—and consequently—and stay to protect them (*avitum sthātuḥ = tān avitum sthitasya*).”

Sanātana Gosvāmī—*Tri-lokyām* signifies: *tri-lokyām vartamānāḥ sarva eva* (all of them which exist in the three worlds). *Aśāntāḥ* means *ghorāḥ* (dreadful); *uta* means *api*: *mūḍha-yonayo 'pi* (even those whose species is stupid). *Hi* is used in the sense of either *hetu* (because) or *nīścaya* (certainly).

The phrase *satām dharma-parīpsayā* means “with the desire

to safeguard—or with the desire for the all-around perfection of (*parīpsayā* = *paripālanecchayā*, *paritah siddhīcchayā vā*)—the *dharma* (natural duty) of the Vaiṣṇavas: *bhakti*.” The pronoun *te* (they) can also mean *vraja-janāḥ* (the people of Vraja).

Jīva Gosvāmī—“Because there is equality in this way, therefore...” they speak this verse. *Hi* has the sense of *nīścaya* (certainly): “Specifically, however, now the peaceful ones” and so on. The substance is: “In that way also, You, who favor this kind of scoundrel, have the topmost compassion.”

Viśvanātha Cakravartī—In case He were to ask, “With what intention do you praise Me?”, they say: “Those bodies, which are peaceful and so on, belong to You, whose characteristics were mentioned (*tasyaiva* = *pūrvokta-lakṣaṇasya*) and whose form is the world, on account of being the cause of the world. The drift is: “Since only You arouse the three types of natures, how can Kāliya, whose nature is dreadful, relinquish cruelly, his nature?” (The rest is the same as the second paragraph in *Bhāvārtha-dīpikā*.)

Baladeva Vidyābhūṣaṇa—*Śāntāḥ* (peaceful) means *sāttvikāḥ* (of the mode of goodness); *aśāntāḥ* (not peaceful) means *ghorāḥ* (dreadful), that is, *rājasyaḥ* (of the mode of action/ passion), and *mūḍha-yonayaḥ* means *tāmasyaḥ* (of the mode of ignorance). *Īhataḥ* should be in the *ātmanepada*: *īhamānasya*.

“Since this Nāga is unable to relinquish his cruel nature, which was fashioned by You, by himself, that relinquishment will occur only by Your mercy.”

Madhvācārya—It is said in *Prakāśa-saṁhitā*:

sukhāntaṁ prāpnuyur yasmād devāḥ śāntā udāhṛtāḥ |
aśāntā mānuṣāḥ proktā vimūḍhā āsurā matāḥ ||

“Since the gods obtain the end of happiness, they are exemplified as peaceful. Nonpeaceful entities are said to be the humans. The dull beings are the demoniac ones.”

Anvitārtha-prakāśikā—*Hi* has the sense of *avadhāraṇam* (restriction: only): *śāntāḥ eva* (only the peaceful ones).

10.16.51

aparādhah sakṛd bhartrā soḍhavyaḥ sva-prajā-kṛtaḥ |
kṣantum arhasi śāntātman mūḍhasya tvām ajānataḥ ||

aparādhah—an offense; *sakṛt*—at once (or once); *bhartrā*—by the maintainer; *soḍhavyaḥ*—should be tolerated (or forgiven); *sva-prajā-kṛtaḥ*—done by his own people; *kṣantum*—to tolerate (or to forgive); *arhasi*—You deserve (a polite way of expressing the imperative tense); *śānta-ātman*—O You who have a peaceful nature; *mūḍhasya*—of [his] who is foolish; *tvām ajānataḥ*—who does not understand You.

śāntātman! aparādhah bhartrā sva-prajā-kṛtaḥ sakṛd soḍhavyaḥ
(bhavati. tvam) tvām ajānataḥ mūḍhasya (kāliyaṣya aparādham)
kṣantum arhasi.

“At least once, an offense perpetrated by a dependent should be forgiven by the master. O You who are peaceful by nature, kindly pardon his offense. He is dull and does not understand who You are.

Śrīdhara Svāmī—“Therefore an offense, which is doing what is unpleasant to You, should be forgiven.”

Sanātana Gosvāmī—Here they say: “However, this offense deserves to be forgiven by You.” The syntactical connection is: *bhartrā sva-prajā-kṛto 'parādhah sakṛd api soḍhavya eva*, “The offense done by the provider’s own dependent (*sva-prajā-kṛtaḥ* = *svasya prajāyā kṛtaḥ*) (*prajāyā* = *poṣyeṇa*) must at once be forgiven by the provider (*bhartrā* = *poṣakeṇa*).” “Therefore please forgive.” With the vocative *śāntātman*, they say: “And specifically, Your forgiveness is indeed appropriate, since You have a peaceful nature (*ātmā* = *svabhāva*).” Then they say, “And moreover, his offense must be forgiven”: *mūḍhasya* means *tamo-jāti-svabhāvena jñāna-hīnasya* (of him who is devoid of knowledge, due to the nature of a species in the

mode of darkness), and in addition: *tvām ajānataḥ*, in other words: *tvad-adbhuta-līlādinā tvām jñātum aśaknuvataḥ* (him who is unable to know You by Your amazing pastimes, etc.).

There is another rendering: *sakṛd api yaḥ bhartā tena api*, “even by somebody who was a provider one time.” The idea is: “You, however, are the eternal Lord, by being the Creator and so forth. In addition, we *jīvas* are just servants, so our offense, even repeated ones, deserve to be forgiven by You.”

Jīva Gosvāmī—(Additions are underlined.) Here they say, “Therefore it deserves to be forgiven by You.” The syntactical connection is: *bhartrā sva-prajā-kṛto 'parādhaḥ sakṛd api sōḍhavyaḥ*, “The offense done by the maintainer’s own dependent deserves to be forgiven (*sōḍhavyaḥ* = *sōḍhum yogyāḥ*) at once by the maintainer,” who is equal to a father on account of being a provider. “You however, should forgive anyway since You are *śāntātmā*. He, however, is devoid of knowledge, due to the nature of a species in the mode of darkness (*mūḍhasya* = *tāmasa-jāti-svabhāvena jñāna-hīnasya*) and on top of that he is unable to know You even by seeing Your amazing pastimes, etc. (*tvām* = *tvad-adbhuta-līlādi-darśanena api tvām jñātum aśaknuvataḥ*).” Alternatively: *sakṛd api yaḥ bhartā tena api*, “even by one who was a maintainer once.” “But You are the eternal Lord, by being the Creator and so forth. What more is there to say?”

Viśvanātha Cakravartī—His offense was that he did wrong to peaceful beings; that offense should be forgiven at once. The gist is: “He got his lesson by being punished. Should he again commit an offense to peaceful people who belong to You, then this one should not be forgiven.”

Regarding *kṣantum arhasi* (please forgive), the repetition of the meaning is suggestive of an extreme mental agitation. The word *aparādhām* (the offense) should be added to *kṣantum*. “*śāntātmā*” (O You who are peaceful by nature) is the reason for being a forgiver, and “*mūḍhasya ajānataḥ*” (of the fool, who did not know) is the reason for being shown forgiveness.

10.16.52

anugrhnīṣva bhagavan prāṇāns tyajati pannagaḥ |
strīṇām naḥ sādhu-śocyānām patiḥ prāṇaḥ pradiyatām ||

anugrhnīṣva—please show mercy; *bhagavan*—O Lord; *prāṇān*—his life airs; *tyajati*—is giving up; *pannagaḥ*—the serpent; *strīṇām naḥ*—to us, women; *sādhu-śocyānām*—who are fit to be pitied by the righteous; *patiḥ*—[our] husband; *prāṇaḥ*—who is [our] life force; *pradiyatām*—should be bestowed.

bhagavan! (*tvam*) *anugrhnīṣva*. (*saḥ*) *pannagaḥ* (*svasya*) *prāṇān tyajati*. *strīṇām naḥ sādhu-śocyānām patiḥ* (*asmākaṁ*) *prāṇaḥ pradiyatām*.

“Be merciful, Lord! He is abandoning his life airs. Our husband, our life force, should be bestowed upon us. We are women who deserve the pity of saintly persons.

Sanātana Gosvāmī—What need be said? “You should pardon him,” and so here they say: “Only mercy should take place.” Why? *bhagavan*, which means: *parama-dayālo* (O supremely compassionate one). Or the sense is: *sarvajña*. This means: “You know the glory of Your compassion and the might of Your Māyā, hence You also know the humility of us *jīvas*.” The significance is: “Your certainly remember Your promise beginning: *tac cāvilambena*, “and that, without delay.”¹⁴⁶

With *prāṇān* (life airs) they illustrate the state of being pained. With *strīṇām* they say: “Alas, a compassionate act should not be done to us? It is necessarily appropriate to be done to us.” “We women are pitiable by saintly persons (*sādhu-śocyānām* = *sādhubhiḥ śocyānām*),” because of independence, only due to gender. Thus a high humility is shown. “The husband, our life and soul (*prāṇaḥ* = *jīvanam*), should be given eminently and in such a way that his

146 Perhaps the reference is *Bhagavad-gītā* 12.7: *teṣāṁ ahaṁ samuddhartā mṛtyu-saṁsāra-sāgarāt, bhavāmi na cirāt pārtha mayy āveśita-cetasām*, “Pārtha, for those whose minds are engrossed in Me, before long I uplift them from the ocean of transmigration, which is connected with death.”

body is not bruised (*pradiyatām = prakarṣeṇa śarirākṣatatvādinā ca diyatām*).” Or *sādhū* (well) is an adverb. The sense is: *punar-anaparādhātvaḍi-sampādanena* (by the effectuation of not being a repeat offender).

Jīva Gosvāmī—(The commentary is the same except for this:) With *prāṇān* (life airs) they say: “Pardon him without delay.” Or the significance is: “Certainly, You remember Your promise: *annam hi prāṇinām prāṇa ārtānām śaraṇam tv aham*, “Life force is the food of living beings, but I am the shelter of those who are pained” (11.26.33) and so on.

Viśvanātha Cakravartī—“The medicine for him was well made: the disease went away. However, to make the rest of the malady go far away, I should give him seven or eight more kicks. His heads should decide which ones will take the hits. I’ll give them time to reach a consensus.” They respond: “Be merciful! That offense whatever is left of it should be terminated only with the nectar of compassion, not with the punishment that is like drinking an acrid remedy, since he is now giving up his life airs.” “Let him give up his life. What’s the use of this body of a snake, which is badly spoken of? After this he will be a devotee of Mine and will have an effulgent body.” They answer with *strīṇām*. “When we beautiful women will have become widows, some other sinful snake will become lusty by force. For this reason, now only he is the life force of us who deserve to be pitied; that is, he is becoming an abode of love: he is similar to our life force, since being a Vaiṣṇava has arisen in him.”

Baladeva Vidyābhūṣaṇa—“The rest of the fault is to be removed with five or six kicks, if this meets your approval...” They reply: “Be compassionate!” The drift is: That remainder will go away only because of mercy. “He is relinquishing his life airs—because of those kicks.” “But why are you, who said all this, so interested about the life of that scoundrel?” They respond with *strīṇām* and the rest. “He, a husband, should be given to us women (*strīṇām naḥ patiḥ pradiyatām = sribhyaḥ asmabhyam ayaṁ patiḥ diyatām*).” The sense is: “He is related to us because now he is surrendered to You.”

How are the women? *sādhū-śocyānām*. “Should he die, we

would become ugly widows, and so we would be fit to be pitied (*śocyānām*) by Śeṣa-deva and others (*sādhū = sādhubhiḥ = śeṣa-devādibhiḥ*).” The idea is this does not appeal to Śeṣa.

10.16.53

vidhehi te kīṅkarīṇām anuṣṭheyam tavājñayā |
yac chraddhayānutiṣṭhan vai mucyate sarvato bhayāt ||

vidhehi—enjoin; *te kīṅkarīṇām*—by [us] Your maidservants; *anuṣṭheyam*—what should be done; *tava ājñayā*—by Your order; *yat*—because; *śraddhayā*—with faith; *anutiṣṭhan*—[one who] is carrying out; *vai*—indeed; *mucyate*—is freed; *sarvataḥ*—of all; *bhayāt*—from fear.

(*yat*) *te kīṅkarīṇām (asmākam) anuṣṭheyam (asti, tvam asmān tad) vidhehi, yat vai tava ājñayā śraddhayā anutiṣṭhan (janaḥ) sarvataḥ bhayād mucyate (iti).*

“Tell us, Your maidservants, what we should do, since one who is faithfully carrying out actions by Your order is freed from all fear.”

Śrīdhara Svāmī—In case He were to reply: “In favoring you, others will die,” in this verse they say, “That is not true.” The gist is: “By Your order we shall not eat living beings.”

Sanātana Gosvāmī—The syntactical connection is *tavājñayā yad anuṣṭheyam*, “Tell us what is to be carried out by Your order.” Or “*tavājñayā*” is connected with the next sentence: “Moreover, we, who will have gone to our previous place after abandoning this lake by Your order, will have no fear of Garuḍa”: That is what they say in the second half of the verse, “because (*yat = yasmāt*) one who is doing an action (*anutiṣṭhan = karma kurvan*) by Your order...” Or *yat* denotes *yad anuṣṭheyam* (which action to be carried out). *Vai* (indeed) has the sense of *prasiddhi* (renown). *Sarvataḥ* means either *sarvasmād api* (from all) or *sarvatra api* (everywhere/ at all times). Or, in regard to “*sarvato bhayād mucyate*” (freed from all fear), only the attainment of Vaikuṇṭha is meant.

Jiva Gosvāmī—(Additions are underlined.) The syntactical connection is: *tavājñayā yad anuṣṭheyam, tat kiṅkariṇām vidhehi*, “Order us, Your maidservants (*kiṅkariṇām vidhehi* = *kiṅkariḥ prati samādiśa*), what is to be carried out by Your order.” Or: *tavājñayaiva te kiṅkariṇām anuṣṭheyam*, “Order what is to be carried out by us, Your maidservants, i.e. saintly women (*te kiṅkariṇām* = *satinām asmākam*), only by Your order.” The syntactical connection of “*tavājñayā*” is done with the next sentence: “because (*yat* = *yasmāt*) one who is doing an action (*anutiṣṭhan* = *karma kurvan*) by Your order...” Alternatively, *yat* denotes *yad anuṣṭheyam* (which action that is to be carried out). *Vai* has the sense of *prasiddhi* (renown). *Sarvataḥ* means either *sarvasmād api* (from all) or *sarvatra api* (everywhere / at all times). Or, in regard to “*sarvato bhayād mucyate*,” only the attainment of a planet of the Lord is meant.

Viśvanātha Cakravartī—“Fine. He, your husband, is given to all of you, but what I instruct should be done.” In this verse they reverentially respond, “Of course.” And that mandate is: “All of you should quickly go from this place to another.” This will become clear ahead.

Anvitārtha-prakāśikā—“Enjoin that which is to be done by us (*anuṣṭheyam vidhehi* = *yat kartavyam, tad ājñāpaya*)...” “because (*yat* = *yasmāt*) a person who, with faith, is only doing actions (*anutiṣṭhan* = *karmāṇi kurvan eva janah*) by Your order is freed from transmigration, in regard to which there is fear of all (*sarvato-bhayād mucyate* = *sarvato-bhayāt saṁsārād mucyate*) (*sarvato-bhayāt* = *sarvataḥ bhayam yasmin tasmāt*).”

10.16.54

śrī-śuka uvāca

*ittham sa nāga-patnībhir bhagavān samabhiṣṭutaḥ |
mūrcchitaṁ bhagna-śīrasaṁ visasarjāṅghri-kuṭṭanaiḥ ||*

śrī-śukaḥ uvāca—Śrī Śuka said; *ittham*—in this way; *saḥ*—He (the well-known one); *nāga-patnībhiḥ*—by the serpent’s wives; *bhagavān*—the Lord; *samabhiṣṭutaḥ*—properly extolled all around; *mūrcchitaṁ*—who had fainted; *bhagna-śīrasaṁ*—whose heads were

broken; *visasarja*—He let go [of him]; *aṅghri-kuṭṭanaiḥ*—by strokes of the heels.

śrī-śukaḥ uvāca—*saḥ bhagavān nāga-patnibhiḥ itthaṁ samabhiṣṭutaḥ (enaṁ nāgaṁ kālīyaṁ) aṅghri-kuṭṭanaiḥ bhagna-śīrasam (ataḥ eva) mūrcchitam visasarja*.

Śrī Śuka said: Extolled by the serpent’s wives in this fashion, He, the Lord, let go of him, whose heads were broken by the blows of both heels and who had fainted.

Sanātana Gosvāmī—He (*saḥ*)—meaning “He whose was pleased merely with a praise,” or “a Rasika of entertainment in which joy occurs at will in Vṛndāvana,” or “He who is moved by another’s sorrow”—, the Lord, Śrī Kṛṣṇa, let go of (*visasarja* = *tatyāja*) him, whose heads were broken by strokes of both heels (*aṅghri-kuṭṭanaiḥ* = *aṅghribhyāṁ prahāraiḥ*)—and therefore: *mūrcchitam*, he had fainted.

Although the words beginning from *saḥ* stand out as the reason for the release, the two adjectives (*mūrcchitam* and *bhagna-śīrasam*) are for the purpose of enlightening about the complete removal of his evilness; or the purpose is to make us aware of a special mercy about to be mentioned. On the side of the true meaning, however, even his heads were broken by an absorption in the Lord’s dance of bliss. Or the significance of *bhagna-śīrasam* is that he lost his bad attitude, given that the swoon has the sense of *samuccaya* (addition).¹⁴⁷ Or the sense is: *labdhānanda-moham* (him by whom the stupefaction of bliss was reached).

The gist of *nāga-patnibhiḥ* (by the serpent’s wives) is as follows: Though He was spontaneously pleased due to His quality of being merciful, He was completely satisfied by observing their sorrow, and even more so by their praise. This is because, in this descent for the sake of expanding a special *prema*, of a special grace mostly

147 The ornament of meaning called *samuccaya* (conjunction) is this: In addition to the main cause, which is fully capable of accomplishing the effect that is expressed, there is a mention of other causes for the sake of assisting the accomplishment.

toward women whose emotions are in conformity with that. And this was already clear, starting from the first canto, with praises of Pauravendra (Bhīṣma (1.9.12-42); or Yudhiṣṭhira: *pauravarṣabha*, 1.12.15), of the women (when Kṛṣṇa leaves from Hastināpura to Dvārakā, 1.10.21-30; and Kuntī, 1.8.18-43), and so on. For this reason here it is said *samabhiṣṭutaḥ*, which means *samyag abhitaḥ stutaḥ* (He was completely praised all around).

Jīva Gosvāmī—(The commentary is the same as the first paragraph above.)

Viśvanātha Cakravartī—“He let go of (*visasarja* = *tatyāja*) Kāliya, whose heads were broken by strokes of both heels (*aṅghri-kutṭanaiḥ* = *aṅghribhyāṁ prahāraiḥ*).” This means He at once jumped from his heads and stood in front.

10.16.55

pratilabdhendriya-prāṇaḥ kāliyaḥ śanakair harim |
kṛcchrāt samucchvasan dīnaḥ kṛṣṇam prāha kṛtāñjaliḥ ||

pratilabdha-indriya-prāṇaḥ—by whom the senses and the life airs were regained; *kāliyaḥ*—Kāliya; *śanakaiḥ*—gradually; *harim*—to Hari; *kṛcchrāt*—with difficulty; *samucchvasan*—while breathing loudly; *dīnaḥ*—wretched (humble); *kṛṣṇam*—who is Kṛṣṇa; *prāha*—spoke; *kṛta-añjaliḥ*—by whom joined hand palms were done.

kāliyaḥ śanakaiḥ pratilabdhendriya-prāṇaḥ kṛcchrāt samucchvasan dīnaḥ kṛtāñjaliḥ (*ca san*) *harim kṛṣṇam prāha* (*sma*).

Kāliya gradually recovered his sensory functions and his life airs, breathing loudly and with difficulty. Now miserable, he devoutly joined his palms and eminently spoke to Hari, Kṛṣṇa.

Sanātana Gosvāmī—Since the swoon of bliss went away by the release, his life came back. The Lord removed his faults such as a bad attitude, and so He is called Hari, because: *kṛṣṇam*, He is directly the Lord, who is captivating on account of a special mercy,

and who bestows the topmost bliss. That is the real meaning; the rest too should be inferred in like manner. *Dīnaḥ* means either *gatābhimānaḥ* (whose conceit is gone) or *ārtāḥ* (pained). For this reason it should be perceived that he did not bow like the wives did with great attachment. “He eminently spoke” (*prāha* = *prakṛṣṭam āha*) by turning over his faults to the Lord. This will become clear ahead.

Jīva Gosvāmī—He takes away his faults such as a bad attitude, and so He is Hari, because: *kṛṣṇam*, He is directly the Lord. *Dīnaḥ* means either *gatābhimānaḥ* (whose conceit is gone) or *ārtāḥ* (pained). It should be perceived that, since he was pained, he did not offer *praṇāma* like a rod like the wives did, with great attachment. “He eminently spoke” (*prāha* = *prakṛṣṭam āha*): he spoke what is proper to say on the part of persons who are *dīna* (miserable, humble). Therefore, what is like the attribution of his faults to the Lord is because the purport is only that he is subservient to Him out of *dāinīyam* (humiliation, misery, humility).

Viśvanātha Cakravartī—Regarding *kṛcchrāt*, the drift is: he prayerfully joined his palms somehow, only with difficulty (*kṛcchrāt* = *kaṣṭād eva*), because he had pain in all his limbs. The idea here is not that he was able to fall on the ground like a rod and offer obeisances.

Bhaktisiddhānta Sarasvatī—*Dīnaḥ* connotes *durbalaḥ* (weak).

Vallabhācārya—The compound *pratīlabdhendriya-prāṇaḥ* means: *pratīlabdhāni indriyāṇi prāṇaḥ ca yena*, “he by whom the senses and the life airs were regained.”

Siddhānta-pradīpa—By ‘*kṛtāñjaliḥ*’, it is understood that he did so after manifesting a particular body.

Anvītārtha-prakāśikā—*Samucchvasan* denotes: *ūrdhvaṁ śvāsān muñcan*, “while releasing loud exhalations” with difficulty (*kṛcchrāt*). Or *kṛcchrāt* is connected with *kṛtāñjaliḥ*. *Kṛtāñjaliḥ* means: *kṛtaḥ saṁyojitaḥ añjaliḥ yena*, “he by whom cupped hands were done, i.e. joined.” *Prāha* stands for *prāha sma*.

10.16.56

kāliya uvāca

vayaṁ khalāḥ sahotpattyā tāmasā dīrgha-manyavaḥ |
svabhāvo dustyajō nātha lokānām yad asad-grahaḥ ||

kāliyaḥ uvāca—Kāliya said; *vayaṁ*—we; *khalāḥ*—wicked; *saha utpattyā*—with a birth; *tāmasāḥ*—pertain to the mode of ignorance; *dīrgha-manyavaḥ*—whose anger is extensive; *svabhāvaḥ*—one’s nature; *dustyajāḥ*—is hard to give up; *nātha*—O Lord; *lokānām*—[done by] people; *yat*—because [of which nature]; *asad-grahaḥ*—holding on to what is temporary.

kāliyaḥ uvāca—*nātha!* *vayaṁ utpattyā saha khalāḥ tāmasāḥ dīrgha-manyavaḥ* (*bhavāmaḥ*). *svabhāvaḥ dustyajāḥ* (*bhavati*), *yad* (*yad* = *yasmāt svabhāvāt*) *lokānām asad-grahaḥ* (*bhavati*).

Kāliya said: “By birth we are wicked, steeped in ignorance, and extensively angry. One’s nature is hard to give up, Lord! Because of it, people hold on to what is temporary.

Śrīdhara Svāmī—*Yad asad-grahaḥ* denotes: *yataḥ svabhāvo ’sad-graha-rūpaḥ* (because one’s nature is the form of grasping what is temporary). Alternatively: *yataḥ svabhāvād asati dehādaḥ grahaḥ sa dustyajāḥ*, “because of which nature the perception of what is temporary, the body and so on, is hard to give up.”

Sanātana Gosvāmī—Being unable to make up something else by himself and speak, on account being miserable, in four verses he says the same meanings that were heard from his wives. Or, thinking that He might be pleased only with that sort of speech of theirs, he speaks exactly in that way. *Sahotpattyā* means *utpattyā saha* (with a birth), which signifies *jāti-svabhāvena eva* (just by the nature of the species). *Nātha* means *īśvara* (O God): The drift is: “My nature was already ordained by You.”

Jīva Gosvāmī—He speaks in that way throughout four verses. *Sahotpattyā* means *utpattyā saha* (with a birth), which signifies *jāti-*

svabhāvena eva (just by the nature of the species). *Nātha* means *īśvara* (O God). The gist is: “You are able to break it to pieces.”

Viśvanātha Cakravartī—“Because (*yad* = *yataḥ*) holding on (*grahaḥ* = *grahanam*) to what is temporary—i.e. attraction and aversion, etc. (*asat* = *asataḥ* = *rāga-dveṣādeḥ*), though understood as contradictory—is done even by the learned (*viduṣām api*)¹⁴⁸—, so what can be said of our perception? We are dull.”

Baladeva Vidyābhūṣaṇa—“Because of which nature (*yad* = *yasmāt* *svabhāvāt*) holding on to attraction, aversion, etc., is done even by the learned (*viduṣām api*)...”

Siddhānta-pradīpa—*Asad-grahaḥ* means: *deha-gehādau duṣṭaḥ āgrahaḥ* (a bad obstinacy regarding the body, the house, etc.).

10.16.57

tvayā sṛṣṭam idaṁ viśvaṁ dhātar guṇa-visarjanam |
nānā-svabhāva-vīryaujo-yoni-bijāśayākṛti ||

tvayā—by You; *sṛṣṭam*—was created; *idaṁ viśvaṁ*—this universe; *dhātaḥ*—O Maker; *guṇa-visarjanam*—in which there is a variegated creation through the modes of nature; *nānā*—[in which there are] various; *svabhāva*—personal natures; *vīrya*—strengths; *ojaḥ*—vigors; *yoni*—wombs; *bija*—seeds; *āśaya*—mentalities; *ākṛti*—and forms.

dhātaḥ! idaṁ viśvaṁ guṇa-visarjanam nānā-svabhāva-vīryaujo-yoni-bijāśayākṛti tvayā sṛṣṭam.

“O Maker, this universe was diversely evolved through the *guṇas*. In it are various natures, strengths, vigors, wombs, seeds, mentalities, and forms—all created by You.

Śrīdhara Svāmī—*Guṇa-visarjanam* is derived as: *guṇaiḥ vividhatayā*

148 Perhaps Viśvanātha Cakravartī had the reading *viduṣām* instead of *lokānām*. The former is not listed anywhere.

srjyate, “It is created as manifold by the modes of material nature.” Nevertheless: *nānā-svabhāva-vīryaujo-yoni-bijāśayākṛti*, which is a *yasya tat bahuvrihi* compound.

Sanātana Gosvāmī—That (“My nature was already ordained by You”) is exactly what he intimates in one verse and a half. “But it is created by Śrī Brahmā, not by Me.” Suspecting this, he says: “O Maker (*dhatar*), only You create under the guise of his form.” *Svabhāva* denotes ‘being peaceful’ and so on. The difference between *vīrya* and *ojas* is in terms of the varieties of bodily strength (*deha-śakti*) and sensory power (*indriya-śakti*) respectively. The difference between *yoni* and *bija* is in terms of the distinction between being the mother and being the father. *Āśaya* denotes *vāsanā* (subconscious impressions). *Ākṛti* means *rūpam* (form).

Jiva Gosvāmī—(The commentary is the same.)

Viśvanātha Cakravartī—Because of *guṇa-visarjanam*, which signifies: *guṇaiḥ vividhaṁ sarjanam sṛṣṭiḥ yatra tat*, “the world, in which there is a manifold creation (*sarjanam* = *sṛṣṭiḥ*) by the *guṇas*,” he talks about the manifoldness: *nānā-svabhāva-vīryaujo-yoni-bijāśayākṛti*.

Baladeva Vidyābhūṣaṇa—*Guṇa-visarjanam* means: *guṇaiḥ vividhatayā srjyate*, “It is created as manifold by the modes of material nature—which are dependent on You.”

Vallabhācārya—*Guṇa-visarjanam* means: *guṇānāṁ viśeṣeṇa sarjanam yatra*, “the world, in which there is a creation in a special way by the three *guṇas*.” That threefoldness is linked everywhere; he enumerates the varieties: *nānā-svabhāva-vīryaujo-yoni-bijāśayākṛti*. *Vīrya* is an attribute of the senses, *ojas* of the life force. *Āśaya* means *antaḥkaraṇam* (mind, intellect, ego, and subconscious).

10.16.58

vayaṁ ca tatra bhagavan sarpā jāty-uru-manyavaḥ |
katham tyajāmas tvan-māyām dustyajām mohitāḥ svayam ||

vayam—we; *ca*—and; *tatra*—in it; *bhagavan*—O Lord; *sarpāḥ*—who are snakes; *jāti*—due to the species; *uru-manyavaḥ*—who have much anger; *katham*—how; *tyajāmaḥ*—we relinquish (can we relinquish); *tvad-māyām*—Your illusory potency; *dustyajām*—which is hard to give up; *mohitāḥ*—who are bewildered; *svayam*—by ourselves.

bhagavan! vayam ca tatra (vartamānāḥ) sarpāḥ jāty-uru-manyavaḥ (smaḥ. vayan) tvan-māyām dustyajām (tayā) mohitāḥ svayam katham tyajāmaḥ?

“And we, who are in it, Lord, are snakes that have profuse anger due to the species. How can we, who are bewildered, relinquish Your Māyā, which is hard to give up, by ourselves?”

Śrīdhara Svāmī—“We, who have great anger due to the species, i.e. simply by birth” (*jāty-uru-manyavaḥ* = *jātyā janmanā eva uruḥ manyuḥ yeṣām te*). “How do we relinquish Your Māyā by ourselves?” (*vayam svayam katham tyajāmaḥ*).

Sanātana Gosvāmī—The vocative *bhagavan* means *sarveśvara* (controller of all), and so the hypothesis that snakes come about just because of their own karma is repudiated, since karma too is controlled by Īśvara (Bhagavān). Or *bhagavan* denotes *parama-svatantra* (O You who are completely independent). The gist is: “Since karma is dependent on You, we were ordained like this merely by Your will, so what can we, who are wretched, say in that regard?”

Or *bhagavan* signifies *anullaṅghya-śāsana*, “O You whose instruction cannot be transgressed,” therefore “how do we, i.e. how can we, relinquish (*tyajāmaḥ* = *tyaktuṁ śaknumaḥ*) Your Māyā,” which is imbued with great anger. Concerning *svayam* (by ourselves), the sense is: “If You inspire us to relinquish her, only then will the relinquishment be possible.” “To relinquish it, the means for *bhajana* to Me should be pondered.” They respond: *mohitāḥ*, “We are bewildered—by Your Māyā.” Or: *svayam tayā eva mohitāḥ* (we are automatically bewildered by Māyā).

Jiva Gosvāmī—The vocative *bhagavan* means *sarveśvara*, and so the hypothesis that snakes come about just because of their own karma is repudiated, since karma too is controlled Īśvara. The drift is: “Hence this offense occurred only because there is no independence.” Therefore: *katham api anyaiḥ api dustyajām* (difficult to give up by others too, somehow or other; or “How at all can we relinquish Your Māyā, which is hard for others to relinquish?”).

Anvitārtha-prakāśikā—“How do we relinquish Your Māyā by ourselves, i.e. without Your grace?”

10.16.59

*bhavān hi kāraṇam tatra sarva-jño jagad-īśvaraḥ |
anugrahaṁ nigrahaṁ vā manyase tad vidhehi naḥ ||*

bhavān—You (honorific); *hi*—only; *kāraṇam*—the cause; *tatra*—in that regard; *sarva-jñāḥ*—who know everything; *jagat-īśvaraḥ*—who are the Lord of the universe; *anugrahaṁ*—clemency; *nigrahaṁ*—punishment; *vā*—or; *manyase*—You think; *tat*—then (*tat* = *tadā*); *vidhehi*—do (give); *naḥ*—to us.

bhavān hi sarva-jñāḥ jagad-īśvaraḥ tatra kāraṇam (bhavati. yadi tvam) anugrahaṁ nigrahaṁ vā manyase, tat (tvam) naḥ (tam) vidhehi (iti).

“Only You, the omniscient Being, the master of the universe, are the cause of giving up Māyā. Give us mercy or punishment, as You wish.”

Śrīdhara Svāmī—“Because (*hi* = *yasmāt*) only You (*bhavān* = *bhavān eva*) are the cause of rejecting Your Māyā (*tatra* = *tvan-māyā-tyāge*).”

Sanātana Gosvāmī—That is exactly what he implies. The gist of *kāraṇam* (the cause) is: “Māyā can be rejected only because of You.”

“Enjoin only what You desire” (*manyase tad vidhehi* = *yam*

icchasi, tam eva vidhehi).¹⁴⁹ In that regard: *sarva-jñah*, meaning: *sarvaṁ jñāsi iti sarva-jñah*, “You know everything: the might of Your Māyā, our wretchedness, and so on.” This is the reason for showing mercy. *Jagad-īśvaraḥ*, which means *parama-svatantraḥ* (completely independent), is the reason for punishing. For instance, in *Viṣṇu Purāṇa*, Kāliya said:

yathāhaṁ bhavatā sṛṣṭo jātyā rūpeṇa ceśvara |
svabhāvena ca sādhutvaṁ tathedaṁ ceṣṭitaṁ mayā ||
yady anyathā pravarteyaṁ devadeva tato mayi |
nyāyo daṇḍa-nipāto vai tavaiva vacanaṁ yathā ||

“My deeds are in conformity with the way You, God, fashioned me in terms of genus, form and nature. If I were to act differently, O god of gods, then the rod of punishment would rightfully fall on me, just as Your proclamation says (*vināśāya ca duṣkṛtām*).”¹⁵⁰ (*Viṣṇu Purāṇa* 5.7.73-74)

The rest was elucidated by Śrīdhara Svāmī. Alternatively: “Therefore only You are the cause of the offense too.”

Jīva Gosvāmī—“The reason for the inability to relinquish Māyā by ourselves is You.” The gist is: “She can be relinquished only because of You.” (The rest of the commentary is the same as the second paragraph in *Bṛhad-vaiṣṇava-toṣaṇī*.)

10.16.60

śrī-śuka uvāca

ity ākarnya vacaḥ prāha bhagavān kārya-mānuṣaḥ |
nātra stheyaṁ tvayā sarpa samudraṁ yāhi mā ciraṁ |
*sva-jñāty-apatya-dārādhyo go-nṛbhir bhujiyate*¹⁵¹ *nadi ||*

149 Here Sanātana Gosvāmī corrects a grammatical mistake in the verse: The words *anugraha* and *nigraha* are masculine and are the antecedent of *tad*, which is neuter.

150 This is an anachronism. According to Śrīdhara Svāmī, the text refers to the *Gītā* verse that begins *paritrāṇāya sādhuṇām* (*Gītā* 4.8) (*Ātma-prakāśa* 5.7.73-74).

151 *bhujiyatām* (Vallabhācārya’s edition).

śrī-śukah uvāca—Śrī Śuka said; *iti*—(marks the end of the quotation); *ākarnya*—after hearing; *vacah*—[the following] words; *prāha*—eminently spoke; *bhagavān*—the Lord; *kārya-mānuṣaḥ*—(see below); *na atra stheyam*—staying here cannot be done; *tvayā*—by you; *sarpa*—O snake; *samudram*—to the ocean; *yāhi*—go; *mā ciram*—quickly (without delay); *sva*—by your own; *jñāti*—relatives; *apatya*—offsprings; *dāra*—and wives; *ādhyah*—accompanied (“richly endowed”); *go-nṛbhiḥ*—by cows and by humans; *bhujyate*—is enjoyed; *nadī*—the river.

śrī-śukah uvāca—iti (kāliya-vacanam) ākarṇya bhagavān kārya-mānuṣaḥ (idaṁ) vacaḥ prāha (sma): sarpa! tvayā atra na stheyam. (tvaṁ) sva-jñāty-apatya-dārādhyah mā ciram samudraṁ yāhi. nadī go-nṛbhiḥ bhujyate.

Śrī Śuka said: Hearing this, the Lord, whose men are revered by Brahmā, said the following words: “You cannot stay here, snake. Go to the ocean along with your relatives, offsprings, and wives. Don’t delay. Let the river be enjoyed by cows and humans.

Śrīdhara Svāmī—“Because the river is enjoyed by cows and by humans (*go-nṛbhiḥ* = *gobhiḥ nṛbhiḥ ca*).”

Sanātana Gosvāmī—*Ity ākarṇya* (hearing this) signifies: “having this in mind: “Kāliya must do as I say.”” Or: *iti vaca ākarṇya*, “hearing this kind of speech, i.e. enhanced with humility” (= *īdrśaṁ dainyādy-anugrhitam vacaḥ ākarṇya*).

Bhagavān kārya-mānuṣaḥ denotes: *kāryaṁ jagad-dhitam tad-arthaṁ mānuṣa-rūpeṇa prakāṣaḥ yaḥ bhagavān*, “the Lord, who is manifest as a human form for the benefit of the world.” Alternatively: *kāryāḥ nija-prema-bhakti-vistāreṇa sampādyāḥ mānuṣāḥ yena*, “He by whom humans are made... successful by expanding *prema-bhakti*.” Indeed, being human becomes successful only by *prema-bhakti* to Śrī Bhagavān. For this reason, being human is hard to achieve even for the gods, and is requested by them. It’s as though being human never happened to them because for the most part there was no *prema-bhakti* previously; at this time, them

becoming could be brought about by the Lord. Therefore the gist is: It is improper for snakes to stay in Śrī Vṛndāvana, the root of His places.

Or *kārya-mānuṣaḥ* portends: *kāt brahmaṇaḥ api āryāḥ pūjyatamāḥ mānuṣaḥ śrī-nandādayaḥ yasya saḥ*, “He whose men, Nanda and others, are most worthy of being worshiped (*ārya* = *pūjyatama*), even more so than Brahmā,” for the sake of the gods’ joy in this way.

“Hey snake!” (*sarpa*). Thus He illustrates the unsuitability for staying there and the ability to go. Therefore: *sva-jñāty-apatya-dārādhyah*, “accompanied by his own relatives etc.” (= *svasya jñāty-ādibhiḥ yuktaḥ*). The word *sva* (own) suggests that they are similarly imbued with potent poison, and are subservient to him. *Nadī* (river) denotes the Yamunā, which has a flow. The drift is: “Should you remain here, that would constitute an offense to people.”

Jīva Gosvāmī—(Additions are underlined.) The first two lines form one unit of one half verse.¹⁵² *Ity ākarṇya* signifies: “Knowing this intention: “What I instructed must absolutely be done by him.””

Bhagavān kārya-mānuṣaḥ denotes: *kāryam jagad-dhitam tad-artham svena mānuṣa-rūpeṇa prakataḥ yaḥ bhagavān*, “the Lord, who is manifest as His own human form for the benefit of the world.” Or: *kāryam kṛdā manuṣya-lilā tayā eva mānuṣaḥ*, “who is a man only as a human pastime,” but not: tad-vad-bhautika-deha-viśeṣatvena (as one who has a distinct material body like a human’s). Or: *kāryāḥ nija-prema-bhakti-vistāraṇādinā sampādyāḥ mānuṣāḥ yena*, “He by whom humans are made... successful by expanding *prema-bhakti*,” because, by descending among humans, only they are primary. Therefore the gist is: It is improper for snakes to stay in Śrī Vṛndāvana, the root of His places. Or *kārya-mānuṣaḥ* portends: *kāt brahmaṇaḥ api āryāḥ pūjyatamāḥ mānuṣaḥ śrī-nandādayaḥ yasya saḥ*, “He whose men, Nanda and others, are the most worthy

152 According to Jīva Gosvāmī, the first two lines of the *anuṣṭup* meter (“*ity ākarṇya vacaḥ prāha*” and “*bhagavān kārya-mānuṣaḥ*”) form one complete sentence, and so it should have its own number. Verse numbers did not exist in manuscripts. This means these six lines should be numbered as verses 60 and 61. However, here the numbering in the BBT edition of *Bhāgavatam* has not been changed and is the same throughout, except in chapter 33.

of being worshiped (*ārya* = *pūjyatama*), even more than Brahmā,” for the sake of their happiness in this way.

“Hey snake!” (*sarpa*). Thus He illustrates the unsuitability for staying there and the ability to go. Therefore: *sva-jñāty-apatya-dārāḍhyaḥ*, which means: *svasya jñāty-ādibhiḥ yuktaḥ* (accompanied by his relatives etc.). By the word *sva* (own), it is implied that they are similarly imbued with potent poison and are subservient to him.

Viśvanātha Cakravartī—*Kārya-mānuṣaḥ* means either:

- (1) *kāryeṣu brahma-rudrādi-duṣkareṣv api kāliya-nigrahādi-karmasu mānuṣaḥ eva*, “He is just a human in actions, such as punishing Kāliya, that are difficult to do even for Brahmā, Rudra, and so on,” but not: *tat-tat-kṛtya-samucīta-cakrapāṇy-ādi-rūpaḥ* (He has the *cakra* in hand, etc., so that He can accomplish those undertakings);
- (2) *kāryaṁ kṛdā līlā tena eva mānuṣaḥ*, “He is a human simply by that entertainment, a pastime”; the sense is: *līlā-maya-mānuṣa-svarūpaḥ* (He whose essence of being is human and involves pastimes);
- (3) *kasya brahmaṇaḥ api āryaḥ ca asau mānuṣaḥ ca iti saḥ*, “He is venerable even for Brahmā (*ka* = *brahmā*) and is a human”; or
- (4) *kāryaṁ mānuṣasya iva yasya saḥ*, “His business is like a human’s.”

“Because the river is enjoyed (*bhujyate*) by cows and by humans (*go-nṛbhiḥ* = *gobhiḥ nṛbhiḥ ca*),” since the grass, the leaves, the fruits, and the water, all of which are connected to the flow on the banks, are suitable for eating.

Baladeva Vidyābhūṣaṇa—The first two lines form one verse unit. *Kārya-mānuṣaḥ* means either:

- (A) *kāryaṁ līlā mānuṣeṣu yasya saḥ*, “He has pastimes among humans” for the sake of their delight; or
- (B) *kāryāḥ sva-prema-vaiśiṣṭyena sampādyāḥ mānuṣāḥ yena saḥ*, “He by whom humans are to be made... prosperous with the specialty of love for Him,” because, by descending among them, only they are primary.

Vira-Rāghava—“Let the Yamunā River be drunk (*bhujyatām* = *pīyatām*) by cows and humans.” *Mā cīram* means *acirāt* (before long).

Vallabhācārya—“Let the river be enjoyed” (*bhujyatām*).

10.16.61

ya etat saṁsmaren martyas tubhyam mad-anuśāsanam |
kīrtayan ubhayoḥ sandhyor na yuṣmad bhayam āpnuyāt ||

yaḥ—[a mortal] who; *etat*—this; *saṁsmaret*—remembers; *martyaḥ*—a mortal; *tubhyam*—to you; *mat-anuśāsanam*—My command; *kīrtayan*—while reciting; *ubhayoḥ sandhyoḥ*—at both junctures of the day; *na*—not; *yuṣmat*—from all of you (serpents); *bhayam*—fear; *āpnuyāt*—gets.

yaḥ martyaḥ etat tubhyam mad-anuśāsanam saṁsmared ubhayoḥ sandhyoḥ (etat) kīrtayan (ca bhavati, saḥ) yuṣmad bhayam na āpnuyāt.

“A mortal who fully remembers My command to you and recites it at both twilights does not become afraid of any one of your kind.

Śrīdhara Svāmī—“That mortal shall not be afraid of you” (*na yuṣmad bhayam āpnuyāt = na yuṣmattaḥ bhayam āpnuyāt*). The command is: “That person’s fear must not be evoked by any one of you.”

Sanātana Gosvāmī—“If one remembers My command to you” (*tubhyam mad-anuśāsanam = tvām prati mama anuśāsanam*). The command includes *nātra stheyam* and so on (verse 60). “Fine, one who fully remembers while reciting (*kīrtayan yaḥ saṁsmaret*), at both twilights (*sandhyoḥ = sandhyayoḥ*), the fun and so on here,” or “one who fully remembers and recites (*kīrtayan yaḥ = kīrtayan yaḥ bhavati*).”

There is another explanation. The time when snakes start coming out of their holes, at the junction (*sandhi*) of the hot season and the rainy season, and the time when snakes begin to enter their holes, at the junction of the rainy season and the cold season—at those times there is a particular fear of snakes, which are angry because of the pain of hunger. With this consideration, it is said:

tayor api na bhayam āpnuyāt, “one does not get fear even at those two times.”

Jiva Gosvāmī—(The first paragraph is the same.) Thus, this verse and the previous one, which starts from *nātra*, can be understood as a mantra for driving away snakes. For instance, there is another mantra, in *Rg-Veda*:

yamunā-hrade hi so jāto yo nārāyaṇa-vāhanah |
yadi kālīka-dantasya yadi kākālikād bhayam |
janma-bhūmi-parikrānto nirviṣo yāti kālīkah || ¹⁵³

“Since Nārāyaṇa’s carrier happened to be in a lake of the Yamunā, if there is fear of Kālīka’s fangs or of Kālīka, one who circumambulates (or treads) the land of the Lord’s birth is devoid of poison. Kālīka goes away.”

Viśvanātha Cakravartī—With *yaḥ* and so on He says: “Our renown, that is, you touching My feet and Me punishing you, will remain for as long as the moon and the sun exist.”

“That mortal shall not be afraid of you” (*yuṣmad = yuṣmattaḥ*). Because of that, these two verses can be understood as a mantra for driving away snakes. For instance, there is another mantra, related to *Rg-Veda*: *yamunā-hrade hi so yāto yo nārāyaṇa-vāhanah...* (see above).

10.16.62

yo ’smin snātvā mad-ākriḍe devādīms tarpayej jalaiḥ |
upoṣya mām smarann arcet sarva-pāpaiḥ pramucyate ||

yaḥ—[a person] who; *asmin snātvā mat-ākriḍe*—after bathing in this recreational area of Mine; *deva-ādīn*—to the gods and others (the Lord, forefathers); *tarpayet*—offers libations; *jalaiḥ*—with much water (of that lake); *upoṣya*—while fasting; *mām*—Me; *smaran*—

153 Gaṅgā Bahāya (*Anvitārtha-prakāśikā*) quotes the whole verse: *kālīko nāma sarpo nava-nāga-sahasra-balaḥ | yamunā-hrade hi so yāto yo nārāyaṇa-vāhanah || yadi kālīka-dantasya yadi vā kālīkād-vayam | janma-bhūmi-paritrāto nirviṣo yāti kālīkah ||*

remembering; *arcet*—worship; *sarva-pāpaiḥ*—from all sinful reactions; *pramucyate*—becomes freed.

yaḥ (janaḥ) upoṣya asmin mad-ākrīḍe snātvā devādīn jalaiḥ tarpayet mān smaran arcet (ca, saḥ janaḥ) sarva-pāpaiḥ pramucyate.

“A person who fasts, bathes in this recreational place of Mine, offers libations of water to the gods and so forth and, while contemplating on Me, worships Me becomes freed from all sinful reactions.

Śrīdhara Svāmī—In this verse He says: “You should depart because of this too.” The gist is: “If you were to stay, that would not be possible.”

Viśvanātha Cakravartī—(The commentary is the same.)

Sanātana Gosvāmī—“By the fault of a connection with us, who are bad, this lake had as if gone bad, so how might it be enjoyed by cows and humans?” Suspecting this, a boon was given to it to purify it. That is mentioned here. In reference to “*jalaiḥ tarpayet*” (one who offers a libation with much water), the disappearance of defects such as poison is implied.

“A person who, fasting (*upoṣya* = *upavāsam kṛtvā*) on *ekādaśī* or the like, worships Me while contemplating on Me (*smaran* = *cintayan*) becomes eminently freed (*pramucyate* = *prakarṣeṇa mucyate*) from all sinful reactions” (*sarva-pāpaiḥ* = *sarvaiḥ pāpaiḥ*)¹⁵⁴ in terms of being devoid of *vāsanā* (subconscious impressions). This refers to the three kinds of sinful reactions (*aprārabdha, kūṭa, bīja*). Or, “is eminently freed from all sinners, those who are averse to Me (*sarva-pāpaiḥ* = *sarvaiḥ mad-vimukha-janaiḥ*).” This means he or she might not see those who are not Vaiṣṇavas.

Jīva Gosvāmī—(Additions are underlined.) In reference to “*jalaiḥ tarpayet*” (one who offers a libation with much water), the

154 A word connected with the verbal root *muc* *pramocane* (to free) takes either the ablative case or the instrumental case.

disappearance of defects such as poison is implied.

“A person who, fasting in a holy place (*upoṣya* = *tīrthopavāsam kṛtvā*), worships Me while contemplating on Me (*smaran* = *cintayan*) becomes eminently freed (*pramucyate* = *prakarṣeṇa mucyate*)—in terms of being devoid of *vāsanā*—from all sinful reactions” (*sarva-pāpaiḥ* = *sarvaiḥ pāpaiḥ*), i.e. the three kinds of sinful reactions.

10.16.63

dvīpaṁ ramaṇakam hitvā hradam etam upāśritaḥ |
yad-bhayāt sa suparṇas tvām nādyān mat-pāda-lāñchitam ||

dvīpaṁ ramaṇakam hitvā—having abandoned Ramaṇaka island; *hradam etam*—this lake; *upāśritaḥ*—took shelter of; *yad-bhayāt*—out of fear of whom; *saḥ*—he; *suparṇaḥ*—Garuḍa (“who has superb wings”); *tvām na adyāt*—shall not eat you; *mat-pāda-lāñchitam*—who are marked by My feet.

yad-bhayāt (tvām) dvīpaṁ ramaṇakam hitvā etam hradam upāśritaḥ (asi), saḥ suparṇaḥ (garuḍaḥ) tvām mat-pāda-lāñchitam na adyāt (iti).

“Garuḍa, who has superb wings and out of fear of whom you abandoned Ramaṇaka Island and took shelter of this lake, will not eat you, who are marked by My feet.”

Śrīdhara Svāmī—In this stanza He says, “You might not have fear of Garuḍa.”

Viśvanātha Cakravartī—In this verse He says, “You will not fear Garuḍa.”

Sanātana Gosvāmī—“*Dvīpaṁ*” is suggestive of largeness. Ramaṇaka is derived as: *ramayati iti ramaṇam*, “It gives pleasure, thus it is Ramaṇa.” The suffix *ka* is applied in the sense of *saṁjñā* (a name, without changing the meaning). Thus, it evokes pleasure. The purpose is to entice him. *Etam* (“this” lake) denotes a distance slightly more than a *yojana* (eight miles). The idea is this lake is

much smaller than that island. In reference to *upāśritaḥ* (he took shelter), being one who has an eternal residence is repudiated.

The words *nādyāt* (*na adyāt*) mean *na bhakṣayiṣyati* (he will not eat). Or the verb has the sense of *sambhāvanā* (possibility): the sense is: *svayam eva na khādet*, “he might not eat [you].” Why? *mat-pāda-lāñchitam*, “you who are marked by My feet, that is, you are made to be resplendent with marks of the *cakra* on the head” (= *mat-pādena lāñchitam mūrdhasu cakra-cihnaiḥ śobhitam*). That occurred previously by way of the fun consisting of the motions in the dance. Or he was made *prasādi* right then and there.

Jīva Gosvāmī—(Additions are underlined.) Ramanaka is derived as: *ramayati iti ramaṇam*, “It gives pleasure, thus it is Ramaṇa.” The rule is: *saṁjñāyām kaṇ*, “The suffix *ka[n]* is applied in the sense of a name (without a change in the meaning) (*Aṣṭādhyāyī* 4.3.147; *saṁjñāyām kaḥ*, HNV *Brhat* 3104). Thus, it evokes pleasure. The purpose is to entice him. *Etam* (this) denotes a measure slightly more than a *yojana*. This means: Compared to that island, it is much smaller. In reference to *upāśritaḥ* (he took shelter), the state of being one who has an eternal residence is repudiated.

Nādyāt means *na attuṁ śaknuyāt*, “he will not be able to eat [you],” because: *mat-pāda-lāñchitam*. That occurred previously by way of the fun consisting of the motions in the dance. Or he was made *prasādi* right then and there.

ANNOTATION

In *Viṣṇu Purāṇa* (5.7.75-78) and in *Hari-varṇa* (2.12.41-44), there is no mention of an island: Kṛṣṇa only tells Kālīya to go to the ocean. In the corresponding chapter in *Brahma-vaivarta Purāṇa* (4.19), the name Ramanaka is mentioned five times and the term Ramaṇa is not used. Sometimes the suffix *ka* is used in that sense; for example, Bhāṇḍīra-vaṭa is referred to as: *bhāṇḍīrakam nāma vaṭam* (*Bhāgavatam* 10.18.22) and similarly: *varṣam ramaṇakam nāma* (*Mahābhārata* 6.9.2), yet in both instances the use of the suffix *ka[n]* in the sense of a name (i.e. without a change in meaning) would be redundant inasmuch as the word *nāma* (named) is used.

10.16.64

śrī-śuka uvāca

*evam ukto bhagavatā kṛṣṇenādbhuta-karmaṇā |
 tam pūjayāmāsa mudā nāga-patnyaś ca sādaram ||*

śrī-śukaḥ uvāca—Śrī Śuka said; *evam*—in this manner; *uktaḥ*—spoken to; *bhagavatā kṛṣṇena*—by Lord Kṛṣṇa; *adbhuta-karmaṇā*—whose actions are amazing; *tam*—Him; *pūjayāmāsa*—worshiped; *mudā*—with joy; *nāga-patnyaḥ*—the wives of the serpent; *ca*—and; *sa-ādaram*—with reverence.

śrī-śukaḥ uvāca—(*kāliyaḥ*) *bhagavatā kṛṣṇena adbhuta-karmaṇā evam uktaḥ nāga-patnyaḥ ca tam (kṛṣṇam) mudā sādaram (ca) pūjayāmāsa.*

Śrī Śuka said: Addressed in this way by Lord Kṛṣṇa, whose actions are amazing, the serpent and his wives reverentially worshiped Him with joy.

Sanātana Gosvāmī, Jīva Gosvāmī—“*Muktaḥ*”¹⁵⁵ is a mere reiteration in reference to *visasarja* (He let go of him, 10.16.54). Optionally, the reading is: *evam ukto bhagavatā*.

“By the Lord, whose actions are amazing” (*adbhuta-karmaṇā*): he, who is also well known as being favored, obtained his previous, delightful place of residence. Garuḍa, out of fear of whom he abandoned that place, had gone away from there. Specifically, his friendship with and his being respected by him, the best Vaiṣṇava, occurred because of the marks of the Lord’s lotus feet. By that kind of pastime of dancing, all those heads, loaded with the dust of His lotus feet—which ought to be served by Brahmā and are requested by Lakṣmī—became successful. The Lord’s command, which is expected by Brahmā and by others, was obtained, and by way of that the nectar of the sweet words of Him who was personally present was drunk. Afterward Kāliya worshiped Him like the topmost devotees do, for these reasons:

155 The BBT reading is *śrī-ṛṣir uvāca, mukto bhagavatā rājan* instead of: *śrī-śuka uvāca, evam ukto bhagavatā*.

- (1) because, by an external outlook in this way, even the chastisement culminates as a special favor, and even the anger ends up as the highest satisfaction;
- (2) because of that sort of clemency toward him, though he was that kind of offender, merely due to surrendering with the heart;
- (3) because of the crushing of his heads, which were loaded with a multitude of jewels, by the touch of the divine lotus feet, which are extremely delicate and are being sung in texts such as: *calasi yad vrajāc cārayan paśūn, nalina-sundaram nātha te padam*, “Because You, our hubby, go from the village while grazing the cattle, Your feet, beautiful like two lotuses, are hurt by hard shoots of grains and by sprouts of grass” (10.31.11);
- (4) because, at the time of manifesting that kind of *aiśvarya*, of the joviality of a great dance directly in the presence of sages, of Siddhas, et al., and of the divine cowherds;
- (5) and over and above that because of maintaining skill in the movements on many heads that were moving up, down, and sideways. That was the manifestation of His special godhood: That is what he implies with *bhagavatā* (by the Lord).

Śrī Śukadeva spoke due to being completely omniscient. “*śrī-ṛṣiḥ*” means *sarva-darśī* (he sees everything); *uvāca* (he said) too is an utterance of Sūta. The vocative *rājān* means: *buddhy-ādinā prakāśamāna* (O you who are shining with your intelligence etc.). The drift is: “Obviously, you understand how amazing His deeds were, and the reasons thereof.”

Nāga denotes Kāliya. *Mudā* (with joy) is due to examining those instances of the Lord’s favor. *Sādaram* (reverentially) means *sa-prema* (with love). Thus it is understood that the scents, the pastes, and so on, were offered with their hands.

Viśvanātha Cakravartī—“By the Lord, whose actions are amazing” (*adbhuta-karmaṇā*): protecting the living entities in Vraja from Kāliya, protecting Kāliya from Garuḍa, and effecting the well-being of both the victims and the aggressor. The gist of ‘Kṛṣṇa’ is: Pulling (*karṣaṇam*) (nullifying) the offense to Garuḍa, who is His devotee, and to the living beings in Vraja, who are dear to Him, was done in compliance with the affection of Kāliya’s wives, who were elevated devotees.

10.16.65-67

*divyāmbara-sraṇ-maṇibhiḥ parārghyaiḥ api bhūṣaṇaiḥ |
 divya-gandhānulepaiś ca mahatyotpala-mālayā ||
 pūjayitvā jagan-nātham prasādyā garuḍa-dhvajam |
 tataḥ prīto 'bhyanuññātaḥ parikramyābhivandya tam |
 sa-kalatra-suhṛt-putro dvīpam abdher jagāma ha ||
 tadaiva sāmṛta-jalā yamunā nirviṣābhavat |
 anugrahād bhagavataḥ kṛḍā-mānuṣa-rūpiṇaḥ ||*

divya—with divine; *ambara*—garments; *sraṇ*—garlands; *maṇibhiḥ*—and jewels; *para-arghyaiḥ*—most valuable; *api*—also; *bhūṣaṇaiḥ*—with ornaments; *divya*—with divine; *gandha*—fragrances; *anulepaiḥ*—and ointments; *ca*—and; *mahatyā utpala-mālayā*—with a great garland of lotuses;

pūjayitvā—after worshiping; *jagat-nātham*—the master of the universe; *prasādyā*—after satisfying; *garuḍa-dhvajam*—Him, whose emblem is Garuḍa; *tataḥ*—because of that (or [he went] from there); *prītaḥ*—pleased; *abhyanuññātaḥ*—given permission to leave; *parikramya*—after circumambulating; *abhivandya*—after honoring; *tam*—Him; *sa*—accompanied by; *kalatra*—wives; *suhṛt*—friends; *putraḥ*—and children; *dvīpam*—to the island; *abdheḥ*—related to the ocean; *jagāma*—he went; *ha*—(a verse filler);

tadā eva—right at that time; *sā*—that [river] (or *sa-amṛta-jalā*—one who is endowed with nectarlike water); *yamunā*—Yamunā; *nirviṣā*—poisonfree; *abhavat*—became; *anugrahāt*—from the favor; *bhagavataḥ*—of the Lord; *kṛḍā-mānuṣa-rūpiṇaḥ*—who has a human form [for the sake of] fun.

(*kāliyaḥ tam śrī-kṛṣṇam*) *divyāmbara-sraṇ-maṇibhiḥ parārghyaiḥ api bhūṣaṇaiḥ divya-gandhānulepaiḥ mahatyā utpala-mālayā ca pūjayitvā (tam) jagan-nātham garuḍa-dhvajam prasādyā tataḥ prītaḥ abhyanuññātaḥ tam parikramya abhivandya (ca) sa-kalatra-suhṛt-putraḥ abdheḥ dvīpam jagāma. tadā eva, kṛḍā-mānuṣa-rūpiṇaḥ bhagavataḥ anugrahād, sā yamunā nirviṣā amṛta-jalā (ca) abhavat (iti).*

After propitiating Him, the master of the universe, by worshiping Him with divine garments, garlands, and gems, with the most

valuable ornaments, with heavenly scents and ointments, and with a large garland of lotuses, Kāliya felt pleased. Given permission to leave by the Lord, whose emblem is Garuḍa, he circumambulated Him, honored Him and, accompanied by his wives, friends, and sons, departed from there to the oceanic island. Just then, by the grace of the Lord who, for fun, has the form of a human, the Yamunā River became poisonless and her water turned into nectar.

Jīva Gosvāmī—Two verses and a half are taken together, starting from *divya*. Because of the adjectives beginning from *divya*, there is a distinction compared to those of the mortal world, therefore it's understood that the garlands and so on were not touched by the poison. For the most part, they were also brought about at will.

“After worshiping the master of the worlds (*jagan-nātham* = *jagatām nātham*).” Just by worshiping Him, auspiciousness automatically occurred everywhere, in this world and in the other ones. In point of *garuḍa-dhvajaṁ prasādyā* (after pleasing Him, whose emblem is Garuḍa), the gist is: Fear from Garuḍa too ended. *Prītaḥ* (pleased) means *santuṣṭa-manāḥ* (his mind is satisfied). Or he became pleased about it.

Although his going there with his wives and so on is plausible, still, by “*sa-kalatra-suhṛt-putraḥ*” (with his wives, friends, and sons) and “*sva-jñāty-apatya-dārādhyah*” (with his relatives, offsprings, and wives, 10.16.60), the sense is he followed the Lord's command. *Ha* means *sphuṭam eva* (clearly).

10.16.67

Sā (she; that [river]; or that well-known) connotes: *sarvopaghātaka-durviṣa-maya-jalā api* (though her water was imbued with potent poison that destroyed everything). Her being poisonless is said only because that area of the lake turned out that way. She didn't only become poisonless there, her water became most sweet (*amṛta-jalā* = *parama-miṣṭa-toyā ca*). Alternatively: “She also became one whose water bestows the topmost bliss” (*amṛta-jalā* = *paramānanda-prada-jalā api*), due to the contact of the Lord's feet. Further, that kind of capability is just a wee bit for Him: that is what he says with *bhagavataḥ* (of the Lord). The purpose of it is: *kṛidā*. The compound

kṛīḍā-mānuṣa-rūpiṇaḥ means: *kṛīḍā-yuktaḥ ca asau prasiddha-mānuṣasyeva*¹⁵⁶ *yad rūpaṁ ākāraḥ tad vidyate yasya saḥ ca tasya*, “of Him who has fun and has a form as if of a renowned human.” To explain: She can be useful for His human pastimes.

Sanātana Gosvāmī—The words beginning from *divya* form one unit of two verses and a half. (The rest is the same as *Laghu-vaiṣṇava-toṣaṇī*. In addition, throughout the text:)

Pūjayitvā (having worshiped) is a reiteration of *pūjayāmāsa* in verse 64. Or: “having repeatedly worshiped for the sake of the departure.” In regard to *garuḍa-dhvajam*, his fear of Garuḍa completely ceased. Thus, His grace reached a higher level. The gist is: “The journey to Ramanāka Island will be quick and splendid.” Right after worshiping (*tataḥ = pūjānantaram eva*), his mind was satisfied (*prītaḥ = santuṣṭa-manāḥ*). Or his pure love for Him, the master of the universe, took place (*prītaḥ = tasmin jagan-nāthe jāta-premā*). From the Kālindī, Kālīya went by the path of a river, i.e. by the Gaṅgā, since it is directly seen by everyone that going to the ocean occurs in that manner.

10.16.67

(Differences in this paragraph are underlined.) “Right at that moment (*tadaiva = tasmin eva kṣaṇe*), she (*sā*), meaning although her water had virulent poison that destroyed everything—her being poisonless is said only because that area of the lake turned out that way—became devoid of poison.” Not only that, her water became most sweet (*amṛta-jalā = parama-miṣṭa-toyā ca*). Or: “She also became one whose water dispels the sorrow of material existence” (*amṛta-jalā = saṁsāra-duḥkha-nivartaka-jalā api*).

Bhagavataḥ denotes: *nija-bhagavattām prakatayaḥ* (of Him who is revealing His godhood). Consequently: *kṛīḍā-mānuṣa-rūpiṇaḥ*, “of Him who has a human form connected with games—or: for fun” (= *kṛīḍā-yuktaḥ kṛīḍārthaṁ vā yad mānuṣa-rūpaṁ tadvataḥ*). The drift is: She will get the good fortune of His wonderful games.

Alternatively, *rūpaṁ* means *saundaryam* (beauty), and *kṛīḍā-mānuṣa-rūpiṇaḥ* means: *kṛīḍā-yukta-mānuṣya-saundaryavataḥ*, “of

156 *prasiddha-mānuṣasyaiva* (Purī Dāsa’s and Rāma-Nārāyaṇa Dāsa’s editions)

Him who has a human beauty connected with amusements,” so the gist is: Yamunā too fittingly is in conformity with that. Another explanation of *kṛīḍā-mānuṣa-rūpiṇaḥ* is: “of Him whose nature is to make playful men have a form, that is, His nature is to make only the people of Vraja happy” (= *kṛīḍā-mānuṣāḥ vraja-janāḥ tān eva rūpayitum sukhayitum śīlam asya*). The idea that He is the sole dear person to them is made to be perceived, therefore the gist is: *teṣāṁ sukha-kṛīḍārtham* (for the sake of their good fun).

Viśvanātha Cakravartī—Since it was said *sādaram* (reverentially) in the previous stanza, “Prabhu! It’s amazing that the highest limit of mercy was bestowed upon me, who am the highest limit of wickedness. Of all transcendental persons and of all material people, no one, except me, got marks of the flag, thunderbolt, elephant goad, etc., on the head. Your mercy is also the fact that now, while I, along with the women, am touching with the hands Your splendid limbs, which were scorched by the burn of the poison arisen from the bite of my fangs, Your limbs, born of *śṛṅgāra*, are anointed with very fragrant and cooling sandalwood paste.”

Therefore: “Sit on this divine seat for a moment.” Having made Him sit, he worshiped Him as he liked, obtained the Lord’s grace, and departed from there. That is what is said in this unit of two verses and a half, starting from *divya*.

Regarding *maṇibhiḥ* (with jewels): Kaustubha, which was at its place on Kṛṣṇa’s chest, at the time of His appearance, unnoticeably entered Kāliya’s treasury right then and there so that there would be no hindrance to the resplendence of Him being one who has human pastimes. Hence, at the time of giving many gems and ornaments, the Kaustubha, with which Kāliya’s wives were not familiar, was given by them with the knowledge that it was one of their special jewels. It is said in *Gaṇoddeśa-dīpikā*:

*kaustubhākhyo maṇir yena praviśya hradam auragam |
kāliya-preyasī-vṛnda-hastair ātmopahāritāḥ ||*

“Having entered with Him the lake of the serpent, the jewel known as Kaustubha was caused to be offered to Him through the hands of Kāliya’s beloveds.” (*Śrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā* 2.129)

Regarding *prasādyā* (making Him pleased), the drift is: Even the Lord relieved the pain of all his limbs by placing His hand, which gives fearlessness, on Kāliya's heads.

In point of *garuḍa-dhvajaṁ prasādyā* (making Him, whose emblem is Garuḍa, pleased), it's understood that Kāliya said the following: "O You whose carrier is Garuḍa! O Prabhu! Now I have become the servant of Garuḍa, my elder brother. If You need to go to some faraway place, I should be remembered as Your personal carrier. I, a servant of the servants, shall traverse hundreds of millions of *yojanas* in the blink of an eye." For this reason, sometimes the following topic in the Purāṇas is heard: *kāliyārūḍha eva kāmśa-nirdiṣṭaḥ kṛṣṇo mathurāṁ jagāma*, "Ordered by Kāmśa, Kṛṣṇa mounted Kāliya and went to Mathurā."¹⁵⁷ In *kṛīḍā-mānuṣa-rūpīṇaḥ*, the suffix *in[i]* is used in the sense of *nitya-yoga* (constant connection).

Baladeva Vidyābhūṣaṇa—The nominal base *kṛīḍā-mānuṣa-rūpī* means: *kṛīḍā-pradhānaḥ mānuṣa-rūpī* (He has a human form whose most important thing is fun). The suffix has the meaning of *mat[u]*, in the sense of *nitya-yoga*. The modifier *mānuṣa-rūpīṇaḥ* means: *mānuṣasya iva rūpam aṅga-saṁsthāna-sauṣṭhava-lakṣaṇaṁ saundaryaṁ yasya asti tasya*, "of Him who has a beauty (*rūpa* = *saudarya*) which is like a human's and is characterized by an excellence in all the limbs."

Siddhānta-pradīpa—*Kṛīḍā* signifies *kṛīḍārtham* (for fun).



157 Such an occurrence in another eon is technically explained with the term *kalpa-bheda*, "a different eon" (*Ānanda-candrikā* 15.207).

Chapter Seventeen

The History of Kāliya; Kṛṣṇa Saves the Residents of Vraja from a Conflagration

10.17.1

rājovāca

*nāgālayaṁ ramaṇakaṁ kathaṁ tatyāja kāliyaḥ |
kṛtaṁ kiṁ vā suparṇasya tenaikenāsamañjasam ||*

rājā uvāca—the king said; *nāga-ālayam*—the abode of snakes; *ramaṇakam*—Ramaṇaka; *katham tatyāja kāliyaḥ*—why did Kāliya abandon; *kṛtam*—was done; *kiṁ vā*—and why; *suparṇasya*—to Garuḍa (“whose wings are superb”); *tena ekena*—by him, the only one; *asamañjasam*—what is improper.

rājā uvāca—“*kāliyaḥ nāgālayaṁ ramaṇakaṁ kathaṁ tatyāja? tena (kāliyena) ekena suparṇasya asamañjasam kiṁ vā kṛtam?*”

The king said: “Why did Kāliya abandon Ramaṇaka, the abode of snakes? And why was he the only one to do wrong to Garuḍa?”

Śrīdhara Svāmī—

*nāgaṁ saptadaśe nāgā-layaṁ taṁ nirayāpayat |
bandhūn sva-duḥkhataḥ śrāntān suptāṁs tatra davād apāt ||*

“In the seventeenth chapter, He drives away that serpent to the

abode of serpents. He saves His relatives, who were wearied because of His trouble and were asleep, from a conflagration.”

10.17.1

Asamañjasam (what is improper) means *apriyam* (what is not pleasing).

Sanātana Gosvāmī—Mentally satisfied after hearing about the Lord’s well-being and the expanse of His compassion even for a big scoundrel—in that lake, Kāliya, who had taken shelter of the Yamunā in Vṛndāvana, stopped fearing Garuḍa—, he inquires about what happened before that in order to understand “Why did that scoundrel reside in that sort of important holy place?” etc.

Nāgālayam, which means *nāgānām ālayam* (abode of serpents) signifies the natural, permanent residential place of snakes, but not: “the abode of Garuḍa.” Therefore many snakes reside there. “That is for what reason (*katham* = *tat kasmāt karaṇāt*)? To take shelter of Yamunā in Vṛndāvana, or (*vā*) for some other reason?”

Someone might think: “*yad-bhayāt* (out of fear of whom, 10.16.63) is implied here, so given that all snakes automatically fear Garuḍa in a general way, why was only he afraid of him?” This is what he asks with *kṛtam*. The word *vā* has the sense of *kaṭākṣa* (sidelong glance) (*vā* is used twice in the syntactical connection). “Kindly talk about it.” This needs to be added.

Jiva Gosvāmī—(Additions are underlined.) Right in the middle of the discussion, feeling well after hearing about the well-being of the Lord and of Vraja, for the sake of the excellence of the topic he asks about what happened before that. *Nāgālayam*, which means *nāgānām ālayam* (abode of serpents) signifies the natural residential place of snakes, but not: “the abode of Garuḍa.” Therefore many other snakes reside there. Someone might think: “*yad-bhayāt* (out of fear of whom, 10.16.63) is implied here.” In response, he says: *kṛtam* (done) etc. Regarding *kim* (why), the word *vā* has the sense of *kaṭākṣa*.

Viśvanātha Cakravartī—

tārksyād bhītiḥ kāliyasya tārksye saubhari-śāpa-vāk |

kṛṣṇāptir goduhām dāvāt trāṇaṁ saptadaśe 'bhavat ||

“In the seventeenth chapter, fear of Tārksya and Saubhari’s words of imprecation to Tārksya are told. The cowherds obtain Kṛṣṇa. He protects them from a conflagration.”

Baladeva Vidyābhūṣaṇa—

kāliyaśya bhayaṁ tārksyāc chāpaktis tatra saubhareḥ |
hary-āptir goduhām dāvād rakṣā saptadaśe 'bhavat ||

“In the seventeenth, Kāliya’s fear of Tārksya and Saubhari’s utterance of a curse are told. The cowherds obtain Hari. They are protected from a conflagration.”

10.17.2-4

śrī-śuka uvāca

upahāryaiḥ sarpa-janair māsi māsiha yo baliḥ |
vānaspatyo mahā-bāho nāgānām prān-nirūpitaḥ ||
svaṁ svaṁ bhāgam prayacchanti nāgāḥ parvaṇi parvaṇi |
gopīthāyātmanaḥ sarve suparṇāya mahātmane ||
viśa-vīrya-madāviṣṭaḥ kādraveyas tu kāliyaḥ |
kadarthī-kṛtya garuḍaṁ svayaṁ taṁ bubhuje balim ||

*śrī-śukaḥ uvāca—*Śrī Śuka said; *upahāryaiḥ*—who were to be offered; *sarpa-janaiḥ*—[made] by snakes; *māsi māsi*—each month; *iha*—in this place (Ramaṇaka Island); *yaḥ baliḥ*—which offering of tribute; *vānaspatyaḥ*—existing at a tree; *mahā-bāho*—O mighty-armed one; *nāgānām*—for the serpents; *prāk-nirūpitaḥ*—prearranged; *svaṁ svaṁ bhāgam*—their respective share; *prayacchanti*—they would offer; *nāgāḥ*—the serpents; *parvaṇi parvaṇi*—every *parvan* (on every new moon); *gopīthāya*—for the protection¹⁵⁸; *ātmanaḥ*—

158 The nominal base *gopītha* is made by the rule: *niśītha-gopīthāvagathāḥ* (*Uṇādi-sūtra* 2.9). The commentaries say *gopītha* means ‘king’ and give the derivation: *gām vāṇīm pṛthivīm vā pāti*, “he keeps his word; or he protects the Earth.” The commentators specify that the suffix *tha[k]* is applied, and that *i* is added to the verbal root *pā rakṣaṇe* (to protect) by the rule: *ghu-mā-sthā-gā-pā-jahātisārṇ hali* (*Aṣṭādhyāyī* 6.4.66) (*dāmodara-mā-sthā-gā-pibati-jahāti-syatīnām i-rāmo viṣṇujana-rāma-dhātuka-kaṁsārau*, HNV

of themselves; *sarve*—all; *suparṇāya*—to Garuḍa; *mahā-ātmane*—who is high-minded;

viṣa-vīrya-mada—in pride because of the power of the venom; *āviṣṭaḥ*—engrossed; *kādraveyaḥ*—the son of Kadrū; *tu*—but (or only); *kāliyaḥ*—Kāliya; *kadarthī-kṛtya garuḍam*—making nothing of Garuḍa; *svayam tam bubhuje balim*—he himself ate that offering.

śrī-śukaḥ uvāca—mahā-bāho! upahāryaiḥ sarpa-janaiḥ (kartṛbhiḥ) māsi māsi yaḥ nāgānārīṇ balih iha (ramaṇaka-dvīpe) vānaspatyaḥ prān-nirūpitaḥ (āsīt), ātmanaḥ gopīthāya parvaṇi parvaṇi sarve nāgāḥ suparṇāya mahātmane (taṁ balim) svaṁ svaṁ bhāgaṁ prayacchanti (sma), kāliyaḥ tu kādraveyaḥ (svasya) viṣa-vīrya-madāviṣṭaḥ (san) garuḍaṁ kadarthī-kṛtya taṁ balim svayam (eva) bubhuje.

Śrī Śuka said: Mighty-armed one! Every new moon day, for their own protection all the serpents gave Garuḍa, a great soul, their respective share, an offering prearranged for the serpents' sake, made by snakes that were to be offered too. It was brought each month in that place, at the base of a tree, but Kadrū's son, Kāliya, engrossed in overweening pride owing to the power of his venom, would make nothing of Garuḍa and eat the offering by himself.

Śrīdhara Svāmī—The offering, which was to be given at the base of a tree (*vānaspatyaḥ* = *vanaspateḥ mūle deyaḥ*) to serpents by persons who were at the mercy of snakes (*sarpa-janaiḥ* = *sarpāyattaiḥ janaiḥ*) and were to be eaten (*upahāryaiḥ* = *bhakṣyaiḥ*), was prepared (*nirūpitaḥ* = *upakalpitaḥ*) in order to prevent their own killing. Further, those serpents would offer their respective shares, which were given by those persons, to Garuḍa. The serpents were afraid of him. *Gopīthāya* means *rakṣaṇāya* (for protection).

“Kāliya was engrossed on account of arrogant pride due to poison and strength” (*viṣa-vīrya-madāviṣṭaḥ* = *viṣa-vīryābhyāṁ yaḥ madaḥ tena āviṣṭaḥ*). *Kādraveyaḥ* means *kadrū-putraḥ* (Kāliya, Kadrū's son). He did not reckon Garuḍa (*kadarthī-kṛtya* = *avigaṇayya*).

There is another explanation: *upahāryaiḥ suparṇa-bhakṣyaiḥ*

sarpā eva janās tair nāgānām sambandhī yasminn ekaiko nāgo dīyate tathā-bhūto yo baliḥ suparṇāya nirūpitaḥ, “The offering had a connection among the serpents—it was one single serpent among the serpents who was given by people who were snakes and were food for Garuḍa—and was arranged for Garuḍa.” In that regard, all the serpents would offer their respective share. Only Kāliya would not offer anything, rather he would eat the offering, though it was given by others.

Sanātana Gosvāmī—This is one unit of three verses. It was clarified by Śrīdhara Svāmī. There is another rendering: The offering was prescheduled to be given (*prān-nirūpitaḥ* = *prathamam dātum niścitaḥ*) by the serpents (*nāgānām* = *nāgaiḥ karṭṛbhiḥ*), was made with fruits, roots, etc. (*vānaspatyaḥ* = *phala-mūlādi-nirmitaḥ*), in the serpents’ abode (*iha* = *nāgālaye*), [and was brought] through people related to the snakes, i.e. after making them servants (*sarpa-janaiḥ* = *sarpāṇām janaiḥ sevakaiḥ kṛtvā tad-dvārā*), who were qualified to give an offering (*upahāryaiḥ* = *bali-dāna-yogyaiḥ*).

The gist of the vocative *mahā-bāho* (O mighty-armed one) is: “It was like when enemy kings would courageously offer tribute to you, a great king.”

Parvaṇi parvaṇi signifies *pratidarśam* (every day of the new moon). *Mahātmane* (to Garuḍa, a great soul) connotes *aparicchinna-śaktaye* (whose ability is not limited). This is the reason for giving a share. Or *mahātmane* denotes *mahāśayāya* (high-minded): The sense is Garuḍa was satisfied even with his natural enemies, merely with the gift of an offering of fruits and so on.

Afterward, “Being engrossed in pride on account of poison and venom (*viṣa-vīrya-madāviṣṭaḥ* = *viṣa-vīryābhyām madāviṣṭaḥ san*), Kāliya, the son of Kadrū—also being a brother¹⁵⁹ should be understood as another reason for being proud—, would eat the offering upon making nothing of Garuḍa,” i.e. by disregarding him, or simply by grabbing it by force from those who are related to him.

159 Garuḍa’s mother is named Vinatā, who is Dakṣa’s daughter. Kadrū is the mother of snakes. Both of them are wives of Kaśyapa. Kaśyapa had four wives (*Bhāgavatam* 6.6.21). Incidentally, on one occasion Garuḍa stole nectar from heaven [to free Vinatā from Kadrū] (*Commentaries on Bhāgavatam* 3.19.14). The *Purānic Encyclopedia* specifies that Vinatā had lost a wager to Kadrū and had become her slave.

Jīva Gosvāmī—(Additions are underlined.) This is one unit of three verses. The gist of the vocative *mahā-bāho* (O mighty-armed one) is: “It was like when enemy kings would courageously offer tribute to you, a great king.”

Parvaṇi parvaṇi signifies *pratipañcadaśy-antam* (at the end of every fifteenth lunar day). *Mahātmāne* (to Garuḍa, a great soul) connotes *aparicchinna-śaktaye* (whose ability is not limited). This is the reason for giving a share.

Afterward, “Being engrossed in pride on account of poison and venom (*viṣa-vīrya-madāviṣṭaḥ* = *viṣa-vīryābhyāṁ madāviṣṭaḥ san*), Kāliya, the son of Kadrū—also being a brother should be understood as another reason for being proud—, would eat the offering after making nothing of Garuḍa,” i.e. by disregarding him, or, since it is going to be said: *tac chrutvā* (‘hearing about it’, in the next verse) simply by grabbing it by force from those who are related to him.

Viśvanātha Cakravartī—The offering, which had to be given at the base of a tree (*vānaspatyaḥ* = *vanaspateḥ mūle deyaḥ*) by persons who were the form of snakes (*sarpa-janaiḥ* = *sarpa-rūpaiḥ janaiḥ*) and were being turned into an offering in terms of being edible (*upahāryaiḥ bhakṣyatvena upahārī-kriyamāṇaiḥ*), was prepared (*nirūpitaḥ* = *upakalpitaḥ*) by serpents (*nāgānām* = *nāgaiḥ*) to prevent their own harassment from Garuḍa.

In that regard, all the serpents would offer it, their own respective share, at the end of every fifteenth lunar day (*parvaṇi parvaṇi* = *pratipañcadaśy-antam*)¹⁶⁰ for protection (*gopīthāya* = *rakṣaṇāya*), but only Kāliya did not offer it. On the contrary, he would eat even what was given by others. *Kadarthī-kṛtya* means *anādrtya* (disregarding).

Baladeva Vidyābhūṣaṇa—The offering by people who were the form of snakes (*sarpa-janaiḥ* = *sarpa-rūpaiḥ janaiḥ kartṛbhiḥ*) and who were to be eaten by Garuḍa (*upahāryaiḥ* = *garuḍasya bhakṣyaiḥ*) was prearranged (*praṇ-nirūpitaḥ* = *prāk nirūpitaḥ āsit*) for the

160 A *parvan* is a day corresponding to any one of the changes of the moon: the day of the full moon, the day of the new moon, the eighth day, and the fourteenth day.

serpents, i.e. to prevent their harassment from Garuḍa (*nāgānām = garuḍād bādhāparihārāya*).

Vīra-Rāghava—The word *vanaspati* denotes a tree that does not blossom and that bears fruits.

Vallabhācārya—Garuḍa always ate snakes. Sometimes, remembering the enmity to his mother, he would make them die uselessly. The snakes, headed by Vāsuki, being afraid of Garuḍa as a result, went to take shelter of Brahmā. Afterward, Brahmā called for Garuḍa, set up a meeting, and conceived of a tribute that was a form of punishment: “On *amāvāsyā*, at the base of a tree, the snakes should place something that is in the worlds of the snakes. After eating it there, Garuḍa shall not pain anyone.”

Anvitārtha-prakāśikā—*Iha* (in this place) denotes “on Ramanaka Island.” *Mahātmane* means *mahā-śarīrāya* (to Garuḍa, whose body is huge). Kāliya perpetrated violence like his mother did. The adjective *kādraveyaḥ* (the son of Kadrū) is said with this intention.

10.17.5

*tac chrutvā kupito rājan bhagavān bhagavat-priyaḥ |
vijighāmsur mahā-vegaḥ kāliyaṁ samapādravat ||*

tat śrutvā—after hearing that; *kupitaḥ*—made to be angry; *rājan*—O king; *bhagavān*—[Garuḍa,] who is highly venerable; *bhagavat-priyaḥ*—who is dear to the Lord; *vijighāmsuḥ*—desiring to inflict an injury; *mahā-vegaḥ*—who has great speed; *kāliyaṁ*—toward Kāliya; *samapādravat*—he rushed.

*rājan! tat śrutvā kupitaḥ bhagavān bhagavat-priyaḥ kāliyaṁ
vijighāmsuḥ mahā-vegaḥ (san enaṁ) samapādravat.*

Hearing about it, O king, Bhagavān Garuḍa, who is dear to the Lord, was infuriated. Intending to injure Kāliya, he, who has tremendous speed, rushed toward him.

Sanātana Gosvāmī—The gist of the vocative *rājan* is: “An emperor becomes angry by a contrariety in a king’s offering of tribute. This is already known to you.” Or Garuḍa was shining, i.e. glittering, (*rājan* = *rājamānaḥ* = *vidyotamānaḥ*)—either naturally or because of the manifestation of an abundance of fiery energy out of anger—because he has all powers (*bhagavān* = *sarva-śakti-yuktaḥ*) and is dear to the Lord (*bhagavat-priyaḥ* = *bhagavataḥ priyaḥ*), meaning he is the best attendant (*pārṣada*). He quickly came very close in terms of endeavoring for a thorough kill. The reason for that is *mahā-vegaḥ*, which means *aparicchinnā-javaḥ* (he whose speed is not limited).

Jiva Gosvāmī—(Additions are underlined.) The gist of the vocative *rājan* is: “He is like you and others become by a contrariety in a king’s offering of tribute,” because he has all powers (*bhagavān* = *sarva-śakti-yuktaḥ*) and is dear to the Lord (*bhagavat-priyaḥ* = *bhagavataḥ priyaḥ*), i.e. he is the best attendant. Therefore, “Being one who has great velocity (*mahā-vegaḥ* = *mahā-vegaḥ san*)—in terms of being intent on restraining miscreants like the Lord does—he quickly came very close as one who is endeavoring for a thorough kill,” because of his audacity, though he is insignificant, and because of having the nature of disrespecting the Lord, due to being in the mode of ignorance.

Viśvanātha Cakravartī—Garuḍa heard about it from snakes who were murmuring in the ears of those who lived there.

Baladeva Vidyābhūṣaṇa—He heard about it from a snake who was an informer.

10.17.6

*tam āpatantaṁ tarasā viṣāyudhaḥ
pratyabhyayād utthita-naika-mastakaḥ |
dadbhiḥ suparṇaṁ vyadaśad dad-āyudhaḥ ||
karāla-jihvocchvasitogra-locanaḥ ||
upajāti (12)*

tam—him; *āpatantaṁ*—who was attacking; *tarasā*—hastily; *viṣa-*

āyudhaḥ—whose poison is a weapon; *pratyabhyayāt*—rushed in the opposite direction (toward him); *utthita*—are erect; *na eka*—and are many (“not one”); *mastakaḥ*—whose heads; *dadbhiḥ*—with the fangs; *suparṇam*—Garuḍa; *vyadaśat*—he bit; *dat-āyudhaḥ*—whose fangs are weapons; *karāla-jihva*—whose tongues are dreadful; *ucchvasita*—breathing heavily; *ugra-locanaḥ*—whose eyes are fierce.

(*kāliyaḥ*) *viṣāyudhaḥ* *utthita-naika-mastakaḥ* *karāla-jihvocchvasitogra-locanaḥ* (*san*) *taṁ suparṇam tarasā āpatantaṁ pratyabhyayāt*. (*nikaṭe tu saḥ*) *dat-āyudhaḥ* (*san taṁ svasya*) *dadbhiḥ vyadaśat*.

Kāliya’s tongues were dreadful, his breaths accentuated, his eyes fierce, and his heads erect. Using his poison as a weapon, he dashed toward Garuḍa, who was hastily closing in. Using his fangs as a weapon, he bit Garuḍa with them.

Śrīdhara Svāmī—“He, whose poison was a weapon (*viṣāyudhaḥ* = *viṣam eva āyudhaṁ yasya saḥ*), went toward him to fight (*pratyabhyayāt* = *yoddhuṁ pratijagāma*).” The compound *utthita-naika-mastakaḥ* signifies: *unnamitāneka-phanāḥ* (his hoods are erect and are many). *Dat-āyudhaḥ* means *dantāyudhaḥ* (he whose fangs are a weapon).

Kāliya was *karāla-jihva* (his tongues are dreadful) and *ucchvasitogra-locanaḥ*, “his eyes are wide-open and fierce” (*karāla-jihvocchvasitogra-locanaḥ* = *karāla-jihvaḥ ca asau ucchvasitogra-locanaḥ ca ucchvasitāny ujrmhitāny ugrāṇi locanāni yasya saḥ*).

Sanātana Gosvāmī—In point of *viṣāyudhaḥ* (his poison is a weapon), not having another weapon and being most deadly are stated. *Dat-āyudhaḥ* means: *dantāḥ viṣa-mayatvena āyudhāni praharāṇi yasya* (he whose teeth are weapons on account of being imbued with poison).

Karāla-jihvocchvasitogra-locanaḥ means: *karālā durviṣa-mayatayā sparśa-mātreṇa himsikā jihvā yasya, ucchvasitāni prasāritāni ugrāṇi dṛṣṭi-mātreṇa bhasmī-karāṇi locanāni yasya saḥ ca saḥ ca*, “he, whose tongues do harm merely by touching, due to being

imbued with poison, and whose eyes are expanded and are fierce,” meaning they turn anything to ashes merely by seeing. Being hard to defeat is implied with these adjectives, but so is the uselessness of the pride of poison and power, since the poison and even a strike with the fangs, etc., don’t do anything to Garuḍa.

Jīva Gosvāmī—“Being one whose poison is a weapon, Kāliya attacked him—while releasing poison by spitting, etc., from afar—but once close-by, he, being one whose fangs are a weapon, bit him.” *Karāla-jihvocchvasitogra-locanaḥ* means: *karālā...* (see above).

Viśvanātha Cakravartī—His poison was a weapon, meaning he ejected it by spitting from afar. Nearby, however, he, whose fangs were a weapon, bit him. The compound *karāla-jihvocchvasitogra-locanaḥ* signifies: *karālā jīhvā yasya, udbhūtaṁ śvasitaṁ yasya, ugrāṇi locanāni yasya saḥ ca saḥ ca saḥ ca saḥ*, “Kāliya, whose tongues are dreadful, whose breathing has increased, and whose eyes are fierce.”

10.17.7

*taṁ tārksya-putraḥ sa nirasya manyumān
pracaṇḍa-vega madhusūdanāśanaḥ |
pakṣeṇa savyena hiraṇya-rociṣā
jaghāna kadrū-sutam ugra-vikramaḥ ||
upajāti (12)*

taṁ—him; *tārksya-putraḥ saḥ*—he, Tārksya’s son (or that son of Tārksya); *nirasya*—after warding off; *manyu-mān*—who has anger; *pracaṇḍa-vegaḥ*—who has formidable speed; *madhusūdana-āśanaḥ*—on whom there is Madhusūdana’s seat; *pakṣeṇa savyena*—with the left wing; *hiraṇya*—is like gold; *rociṣā*—whose splendor; *jaghāna*—he hit; *kadrū-sutam*—Kāliya (the son of Kadrū); *ugra-vikramaḥ*—whose prowess is fierce.

*saḥ tārksya-putraḥ manyumān pracaṇḍa-vegaḥ madhusūdanāśanaḥ
taṁ nirasya ugra-vikramaḥ (saṁ taṁ) kadrū-sutaṁ pakṣeṇa savyena
hiraṇya-rociṣā jaghāna.*

That son of Tārksya warded off Kāliya. Angry, Garuḍa, who has formidable speed, on whom there is Madhusūdana's seat, and whose prowess is fierce, hit Kadrū's son with the left wing, which has the splendor of gold.

Śrīdhara Svāmī—The son of Tārksya is Garuḍa. *Madhusūdanāsanah* means: *madhusūdanasya āsanam yasmin saḥ*, “he on whom is Madhusūdana's seat.”

Sanātana Gosvāmī—Garuḍa is the son of Tārksya, i.e. of Kaśyapa, the great sage, and so an imposing might is implied. The drift is: Although Kāliya is Kaśyapa's son, he is actually not his son, by an absence of that kind of might, since he is not a devotee of Śrī Madhusūdana.

Saḥ (he; “that” son) means “he who is well-known” either as one who has great strength and vigor or in terms of being the foremost attendant of the Lord. Still: *manyumān*, “he became angry due to his offense” (= *tad-aparādheṇa jāta-manyuḥ*), therefore: *pracaṇḍa-vegah*, “he whose speed too is formidable, that is, most difficult to check” (= *pracaṇḍaḥ parama-duḥsahaḥ vegah javaḥ api yasya*). Or, by nature his speed is formidable. Consequently: *madhusūdanāsanah*, “he on whom is the seat of the killer of Madhu and other demons” (= *madhu-nāma-prasiddhādi-daitya-hantuḥ āsanam yasmin saḥ*). Therefore: *ugra-vikramah*, “he whose heroism is unendurable” (= *ugraḥ asahyaḥ vikramah parākramah yasya saḥ*). Optionally, of these adjectives, one is the consequence of another. All in all, great qualities are told.

“Even after defeating him—or even after casting him very far away (*nirasya* = *parāṇītya api*, *sudūre kṣiptvā api vā*)—with his left wing—the word *savyena* (left) makes one perceive disrespect—whose splendor, like gold, consists of beauty (*hiranya-rociṣā* = *saundarya-mayī hiranya-vad rociḥ yasya saḥ*) (*rociḥ* = *kāntiḥ*)—being very hard is implied—, he hit him (*jaghāna* = *prāharat*).”

Or, his wing has the splendor of gold. Gold is a color similar to fire; being a giver of fear to snakes, who fear the effulgence of fire, is implied. Regarding *kadrū-sutam*, a previous, natural enmity is pointed out. Consequently: “After casting him very far away, etc.,

he hit him.”

Or Garuḍa only hit him with a wing, but he didn’t kill him. The reason for this is *kadrū-sutam*. The idea is Kāliya is worthy of a consideration, as a brother.

Jīva Gosvāmī—Tṛkṣa is Marīci. After that word, since it is a *śivādi* and also because it ends in *a*, the suffix *a[n]* is applied. Tārṁṣa¹⁶¹ is Kaśyapa, the great sage who is a descendant immediately after him. Garuḍa is his son. The fact that Garuḍa has Kaśyapa’s might by birth is implied. The rule: *gargādibhyo yañ*, “The suffix *ya[n]* is applied after the *gargādis*” (*Aṣṭādhyāyī* 4.1.105) (*gargāder mādhaveya-rāmaḥ*, HNV 1115) with the desire to express a descendant of a descendant. It is also said: *garutmān garuḍas tārṁṣyaḥ*, “Garutmān, Garuḍa, and Tārṁṣya [are synonymous]” (*Amara-koṣa* 1.1.31). Sometimes the reading is: *tārṁṣi*.

How great is Kāliya? With *madhusūdanāsanah* he mentions yet another specialty of the nature. With *kadrū-sutam* he says: Given that Kāliya has that kind of temperament, he carries only his mother’s qualities. Garuḍa, however, is also beautiful: This is expressed with *hiraṇya-rociṣā*. The word *savyena* (with the left) is suggestive of disrespect.

ANNOTATION

The term *śivādi* denotes a group of words, the first one of which is *śiva*. According to Pāṇini, the word *tṛkṣāka*, not *tṛkṣa*, is a *śivādi* (*Gaṇa-pāṭha*, quoted in *Siddhānta-kaumudī* 1115), whereas *tṛkṣa* is a *gargādi* (*Gaṇa-pāṭha*, *Siddhānta-kaumudī* 1107), therefore the suffix *a[n]* is not applied, rather *ya[n]* is applied after *tṛkṣa* to make the name Tārṁṣya, which literally denotes Garuḍa since that rule is used for expressing a descendant who is not a son.

Jīva Gosvāmī’s explanation remains valid by considering that *a[n]* can be applied after a name of a Ṛṣi, by the rule: *ṛsy-andhaka-vṛṣṇi-kurubhyaś ca* (*Aṣṭādhyāyī* 4.1.114). This rule occurs two *sūtras* after the discussion about the *śivādis*, and Jīva Gosvāmī included it within one *sūtra* of his own (*śivādeḥ keśava-ṇaḥ, ṛsy-andhaka-vṛṣṇi-kurubhyaś ca*, HNV 1109). However, the name Tārṁṣa is not seen

161 Tārṁṣya (Kṛṣṇa-Śaṅkara Śāstrī’s edition).

in usage, nor is the reading *tārksi* listed anywhere. In other words the name Tārksya, as denoting Kaśyapa, is irregular. Elsewhere Jīva Gosvāmī explains such irregularities as follows: *katham rāmo jāmādagnyaḥ, vyāsaḥ pārāśaryaḥ? gotra-rakṣakatvenopacārāt. anyathā jāmādagnaḥ pārāśara ity eva*, “Why is there ‘Jāmādagnya’ (Paraśurāma, the descendant of Jamadagni) and ‘Pārāśarya’ (Vyāsa, the descendant of Parāśara)? It is due to a figurative superimposition in terms of being a protector of the descendants, otherwise the forms are Jāmādagna and Pārāśara” (HNV 1115 *vṛtti*).

Moreover, Marīci’s name, Tṛkṣa, is made by adding the suffix *a/c* (Jīva Gosvāmī calls it *a/t*) after the verbal root *tṛkṣ gatau* (to go) (*Vācaspatya*). This verbal root is listed in *Mādhaviyā dhātu-vṛtti*. Thus Tṛkṣa means “one who goes” or “one who gets” etc.

10.17.8

suparṇa-pakṣābhīhataḥ kālīyo ’tīva-vihvalaḥ |
hradaṁ viveśa kālīndyās tad-agamyam durāsadam ||

suparṇa—of Garuḍa (“whose wings are superb”); *pakṣa-abhīhataḥ*—smashed by the wing; *kālīyaḥ*—Kālīya; *atīva*—extremely; *vihvalaḥ*—distressed; *hradaṁ*—a lake; *viveśa*—entered; *kālīndyāḥ*—related to Kālindī; *tad-agamyam*—inaccessible to him; *durāsadam*—hard to reach.

kālīyaḥ suparṇa-pakṣābhīhataḥ atīva-vihvalaḥ kālīndyāḥ hradaṁ tad-agamyam durāsadam viveśa.

Smashed by Suparṇa’s wing, Kālīya became distraught and entered Kālindī’s lake. It was inaccessible to Garuḍa and could hardly be reached.

Śrīdhara Svāmī—The lake was inaccessible to Garuḍa (*tad-agamyam* = *tasya garuḍasya agamyam*) and was hard to reach also on account of being deep.

Sanātana Gosvāmī—*Atīva-vihvalaḥ* (distraught) signifies: *atyanta-vedanāturaḥ san* (being one who is suffering due to intense agony).

Jīva Gosvāmī—The lake was hard to reach, meaning it was difficult for others to enter.

10.17.9

*tatraikadā jala-caram garuḍo bhakṣyam īpsitam |
nivāritaḥ saubhariṇā prasahya kṣudhitaḥ 'harat ||*

tatra—there; *ekadā*—once; *jala-caram*—a fish (“which moves in water”); *garuḍaḥ*—Garuḍa; *bhakṣyam īpsitam*—his preferred food; *nivāritaḥ*—[although he was] forbidden; *saubhariṇā*—by Saubhari; *prasahya*—by force (“after capturing”); *kṣudhitaḥ*—hungry; *aharat*—he took.

tatra (hrade) ekadā garuḍaḥ saubhariṇā (rṣiṇā) nivāritaḥ (api) kṣudhitaḥ (san kiñcid) jala-caram bhakṣyam īpsitam prasahya aharat.

Once, in that place, Garuḍa, who was hungry, caught a fish, his preferred food, and took it, though he was forbidden by Saubhari.

Śrīdhara Svāmī—He talks about the reason it became inaccessible to Garuḍa. *Nivāritaḥ* signifies *nivāritaḥ api* (though forbidden).

Sanātana Gosvāmī—*Ekadā* (once) denotes a period of time even before the twenty-fourth yuga cycle, in other words: “when Emperor Māndhātā, who was born before Śrī Raghunātha, was ruling the Earth.”

Jalacaram (fish) denotes an ordinary one. In addition, it was *bhakṣyam*, “fit to be eaten” (= *bhakṣaṇa-yogyam*). Or the sense of *bhakṣyam* is: “ordained by the Creator as food” (= *tad-āhāratvena vidhātrā vihitam*). Over and above that, *īpsitam* (desired), “the fish was pleasing because of being large and because of being fully nourishing” (= *bṛhattvāt paripuṣṭatvāt ca priyam*). Or *īpsitam* signifies “long desired to be eaten” (= *ciram bhakṣayitum iṣṭam*). In case someone were to think, “In that regard also, the words of a sage are to be respected,” he says: *kṣudhitaḥ* (caused to be hungry), in terms of not remembering the fault in a hungry entity’s eating something that should not be eaten. Garuḍa’s offense is nullified

in this way, but that sage did an offense, by creating an obstacle to prevent a hungry, greater-than-great living being eating its natural food.

Jīva Gosvāmī—(Additions are underlined.) *Ekadā* (once) denotes a period of time even before the twenty-fourth yuga cycle, in other words: “when Emperor Māndhātā, who was born before Śrī Raghunātha, was ruling the Earth.”

Jalacaram (that which moves in water) is an ordinary one, in the sense of a living entity among all. In addition: *bhakṣyam*, which means: *pakṣi-jāty-ucita-lilasya tasya āhāratvena prāptam* (obtained as food for him, whose pastime is suitable for the species of birds), therefore: *īpsitam* (desired). Nonetheless, in case someone thinks, “In that regard also, the words of a sage are to be respected,” he says: *kṣudhitaḥ* (caused to be hungry), by not remembering the fault in a hungry entity’s eating something that should not be eaten.¹⁶² Even the hunger was accepted as a pastime, like in the case of the Lord. Garuḍa’s offense is nullified in this way, but that sage did an offense, by creating an obstacle to prevent a hungry, greater-than-great living being eating its natural food.

Viśvanātha Cakravartī—*Nivāritaḥ* signifies *nivāritaḥ api* (though he was forbidden): “Don’t eat.” Thus Saubhari committed two offenses: Giving an order to Garuḍa, an exalted personality, and preventing him from satisfying his desire. On the part of Garuḍa, however, his transgressing the order of the sage and his violence against living beings did not amount to two offenses, because, as we should understand, Garuḍa has an incredible fiery energy.

Baladeva Vidyābhūṣaṇa—“He took the fish after capturing it,” meaning “He took the fish by force (*prasaḥya* = *haṭhāt*).”¹⁶³

10.17.10

mīnān sūdūḥkhitān dṛṣṭvā dīnān mīna-patau hate |

162 In *Krama-sandarbhā*, Jīva Gosvāmī deleted this explanation.

163 This is sourced in *Amara-koṣa*: *prasaḥya haṭhārthakam*, “*Prasaḥya* (i.e. an indeclinable participle) is expressive of *haṭha* (violence, force)” (3.4.10).

kṛpayā saubhariḥ prāha tatratya-kṣemam ācaran ||

mīnān—the fish; *su-duḥkhitān*—very sorrowful; *drṣṭvā*—having observed; *dīnān*—miserable; *mīna-patau hate*—when the master of fish was killed; *kṛpayā*—out of mercy; *saubhariḥ*—Saubhari; *prāha*—says (spoke); *tatratya-kṣemam*—the welfare of those who were there; *ācaran*—to bring about.

mīna-patau hate (sati) mīnān suduḥkhitān dīnān (ca) drṣṭvā saubhariḥ tatratya-kṣemam ācaran (idam) kṛpayā prāha (sma).

Noticing, after the chief fish was killed, that the fish were sorrowful and miserable, out of mercy Saubhari spoke as follows to bring about the welfare of those who lived there.

Sanātana Gosvāmī—In two verses he mentions yet another big offense of Saubhari. “Seeing the fish, which were miserable (*dīnān*)—just by nature since, as creatures that move in water, they were unable to do anything—and were exceedingly sad (*suduḥkhitān* = *suṣṭhu duḥkhitān*) about the best fish—or about the protector of all fish (*mīna-patau* = *matsya-śreṣṭhe, sarva-matsya-rakṣake vā*)—which was taken away (*hr̥te*)...” In the reading ending in the locative case: *dīne*, the sense is “which was always pained by fear of Garuḍa.” Optionally, the reading ends in the nominative case.¹⁶⁴ Only by a lack of good judgement in this way, his great attachment for them is intimated. *Kṛpayā* means *snehena* (out of affection). “He spoke to do the welfare of all the fish, turtles, etc., that stayed in that lake—or the welfare only of the fish, because of being very attached to fish” (*tatratya-kṣemam ācaran* = *tad-hrada-vartinām kṣemaṁ kartum*).” The suffix [*śat[r̥n]*] (in *ācaran*) has the sense of *hetu* (purpose: to do, bring about).

164 The word *hr̥te* is Sanātana Gosvāmī and Jīva Gosvāmī’s reading, instead of *hate*. A reading in the nominative case, which would modify Saubhari, is not listed anywhere. Sanātana Gosvāmī and Jīva Gosvāmī completely ignore Śrīdhara Svāmī’s reading, *hate*, which is also the BBT reading.

Jiva Gosvāmī—(Additions are underlined.) In two verses he mentions yet another big offense of his. “Seeing the fish, which were miserable (*dinān*)—just by nature since, as creatures that move in water, they were unable to do anything—and were exceedingly sad (*suduḥkhitān* = *suṣṭhu duḥkhitān*) about the protector of all fish (*mīna-patau* = *sarva-matsya-rakṣake*)—which was taken away (*hṛte*)...” The implied meaning is that it was distinct from other fish. In the reading ending in the locative case: *dīne*, the sense is “which was always pained by fear of Garuḍa.” Optionally, the reading ends in the nominative case; the sense is: *mahā-pārṣade dhārṣṭyādinā viveka-rahitaḥ*, “Saubhari, who was devoid of good judgement by his audacity, etc., toward a great transcendental attendant.”

Viśvanātha Cakravartī—He talks about his third offense to Garuḍa. In point of *kṛpayā* (with mercy): Just as he had mercy toward the fish, so his anger toward Garuḍa is well perceived.

“He spoke to do the welfare of all living beings there” (*tatratya-kṣemam ācāran* = *tatratyānām jīva-mātrāṇām eva kṣemam kartum*). Afterward, by Kālīya’s arrival, everyone of those experienced the exact opposite of welfare, hence it’s implied that the mercy of a great offender might produce the opposite of the intended effect.

Baladeva Vidyābhūṣaṇa—*Kṛpayā* (out of mercy) signifies *dayayā* (out of compassion).

Vira-Rāghava—“When the protector of fish was taken by Garuḍa (*mīna-patau hṛte* = *mīna-patau garuḍena hṛte sati*)...”

Anvitārtha-prakāśikā—*Mīna-patau hate* is a locative absolute.

10.17.11

*atra praviśya garuḍo yadi matsyān sa khādati |
sadyaḥ prāṇair viyuḥyeta satyam etad bravīmy aham ||*

atra—here (in this lake); *praviśya*—having entered; *garuḍaḥ*—Garuḍa; *yadi*—if; *matsyān*—many fish; *saḥ*—he; *khādati*—eats; *sadyaḥ*—at once; *prāṇaiḥ*—‘from’ his life airs; *viyuḥyeta*—shall become disjoined; *satyam*—the truth; *etat*—this; *bravīmi aham*—I utter.

atra (hrade) praviśya yadi garuḍaḥ matsyān khādati, (tadā) saḥ sadyaḥ (eva svasya) prāṇaiḥ viyujyeta. ahaṁ (yad) bravīmi, etat satyam (asti iti).

“After entering here, if Garuḍa eats fish, he shall immediately become disjoined from his life airs. What I say is true.”

Sanātana Gosvāmī—“Here, in the lake” (*atra* = *atra hrade*). *Saḥ* (he) means either *mad-vākyāvamantā* (he whose is disrespecting my statement) or *śrī-bhagavat-pārṣada-varaḥ api* (though he is the best attendant of the Lord). “I” (*aham*) is uttered because of a conceit from the power of austerities. Just by this offense to Garuḍa, a Vaiṣṇava, the great mishap of breaking his austerity ensued. And that has already been described in the ninth canto.¹⁶⁵

Furthermore, even though he was thinking with the idea of befitting those who were living there, just the opposite occurred. By Kāliya’s taking up residence in that place, there resulted the death not only of the creatures living in the water, but also of the trees and others living on the shore of that holy place, as well as the birds and other living beings who were traveling above it.

It was only by the glory of taking shelter of the Yamunā in Vṛndāvana, by the mercy of the Supreme Personality of Godhead, that very quickly the offense gave its immediate result, by which Saubhari engaged in sense gratification, which for those who have

¹⁶⁵ Saubhari Ṛṣi married the fifty granddaughters of Emperor Māndhātā (*Bhāgavatam* 9.6.38). Viśvanātha Cakravartī specifies that Saubhari met Māndhātā in Mathurā (*Sārārtha-darśinī* 9.6.38). Saubhari was old. Since Māndhātā told him that his granddaughters would choose him if they liked, he had to regain his youth. He did so by practicing austerities. Then he married them (*Bhāgavatam* 9.6.41-43). At the end of his life, Saubhari took *vānaprastha* and went to the forest (*Bhāgavatam* 9.6.53). There is no mention that Saubhari returned near the Yamunā to perform austerities. His wives followed him. Everyone went to the transcendental world (*Bhāgavatam* 9.6.55): However, commenting on the words *ādhyātmikīm gatīm* (transcendental destination) in this verse, Śrīdhara Svāmī says all of them merged in Brahman: *ādhyātmikīm gatīm brahmaṇi layam* (*Bhāvārtha-dīpikā* 9.6.55). Further, Māndhātā was the monarch of the entire world: *sapta-dvīpavatī-patiḥ* (*Bhāgavatam* 9.6.47).

sound judgement is equal to hell, and by which suffering that effect was subsequently overcome.

Jiva Gosvāmī—(The commentary is the same. In addition:) The word *matsyān* is a partial indication: it includes everything that moves in water.

Viśvanātha Cakravartī—By the word *yadi* (if), yet another clause is obtained; this is the meaning: *atra praviśya yadi matsyān khādati, tadā sadyas tat-kṣaṇa eva prāṇair viyujyeta, yadi ca matsyān na khādati, tadā tu asadyaḥ kiñcid-vilamba eva*, “After entering here, if he eats fish, he shall immediately (*sadyaḥ = tat-kṣaṇe eva*) become disjoined from his life airs, and if he does not eat fish, he shall not immediately, i.e. after some delay, lose his life.” There is a curse in merely entering the lake, but there is a severe curse in the matter of eating fish. Knowing about the imprecation pertaining to this place, since he is omniscient, Garuḍa did not come. Kāliya, however, came only after knowing from the snakes of that area who were related to him.

The mercy of Saubhari, who was angry at Garuḍa, for the fish arose by associating with the fish. The bad subconscious impressions (*durvāsanā*) were the result of an offense. He, whose trance in Brahman was broken also because of that, bought beautiful women only with the wealth that was his youth, produced through the practice of austerities, whose results were accumulated for a long time. Among those women he became immersed in materialistic bliss, which is equal to hell. At the end of his experiencing the fruit of his offense, just by the glory of having taken shelter of Yamunā in Vṛndāvana, he was subsequently delivered. This is a topic in the ninth canto.

Baladeva Vidyābhūṣaṇa—Garuḍa has an incredible fiery energy. Still, for the sake of upholding the statement of a Ṛṣi who is a Brāhmaṇa, like Hari does, he did not enter the lake.

Vallabhācārya—“I speak the truth, this” (*satyam etad ahaṁ bravīmi*). *Ahaṁ bravīmi* (I speak) is the proof: The words of a Brāhmaṇa do not become false.

Anvitārtha-prakāśikā—*Matsyān* (fish) includes all creatures, otherwise the prohibition would not include Kāliya.

10.17.12

taṁ kālīyaḥ param veda nānyaḥ kaścana lelihaḥ |
avātsīd garuḍād bhītaḥ kṛṣṇena ca vivāsitah ||

taṁ—that [curse]; *kālīyaḥ*—Kāliya; *param*—only; *veda*—knows (knew); *na anyaḥ kaścana lelihaḥ*—no other snake whatsoever [knew] (*leliha* = “repeatedly licking”); *avātsīt*—he resided; *garuḍāt bhītaḥ*—afraid of Garuḍa; *kṛṣṇena*—by Kṛṣṇa; *ca*—and; *vivāsitah*—banished.

param kālīyaḥ taṁ (saubhari-śāpariṁ) veda (sma). anyaḥ kaścana (api) lelihaḥ na (veda sma. ataḥ kālīyaḥ) garuḍād bhītaḥ (tatra hrade eva) avātsīt. (saḥ) ca kṛṣṇena vivāsitah.

Only Kāliya knew about the curse. No other snake whatsoever was aware of it. Therefore, being afraid of Garuḍa, he dwelled there, and was banished by Kṛṣṇa.

Śrīdhara Svāmī—*Lelihaḥ* means *sarpaḥ* (snake). “Therefore he resided there” (*avātsīt* = *ataḥ tatra avātsīt*).

Sanātana Gosvāmī—“Only Kāliya (*kālīyaḥ param veda* = *kālīyaḥ eva kevalam veda*) knew about it,” i.e. what happened before (*tad*¹⁶⁶ = *pūrva-vṛttam*). Either because of looking everywhere for a place to live where there is no fear, due to hatred for Garuḍa on account of fear of him, or because of a special good fortune accumulated over hundreds of lifetimes, he was banished by Kṛṣṇa. He who brings about full bliss.

Jīva Gosvāmī—(The difference from the above is underlined:) “Only Kāliya (*kālīyaḥ param veda* = *kālīyaḥ eva kevalam veda*) knew

166 Śrīdhara Svāmī has the reading *taṁ* (that), which denotes the curse, a masculine word. The BBT reading is *tad*, a neuter pronoun.

about it,” i.e. what happened before (*tad = pūrvavṛttam*). Because of looking everywhere for a place to live where there is no fear, due to hatred for Garuḍa on account of fear of him, and because of a special good fortune accumulated over hundreds of lifetimes, he was banished by Kṛṣṇa, He who brings about full bliss.

Krama-sandarbhā—He came to know about it through Nārada.

Vira-Rāghava—“Only Kāliya knew about it,” i.e. Saubhari’s words of the nature of a curse (*tad = śāpātmakam saubhareḥ vacaḥ*).

Anvitārtha-prakāśikā—*Param* means *kevalam* (only). *Veda* (he knows) stands for *veda sma* (he knew).

10.17.13-14

kṛṣṇam hradād viniṣkrāntam divya-srag-gandha-vāsasam |
mahā-maṇi-gaṇākīrṇam jāmbūnada-parīṣkṛtam ||
upalabhyotthitāḥ sarve labdha-prāṇā ivāśavaḥ |
pramoda-nibhṛtātmāno gopāḥ prītyābhirebhire ||

kṛṣṇam—Kṛṣṇa; *hradāt*—from the lake; *viniṣkrāntam*—who was coming forth in a special way; *divya*—were divine; *srag*—garlands; *gandha*—and fragrances; *vāsasam*—whose garments; *mahā-maṇi-gaṇa-ākīrṇam*—replete with many great jewels; *jāmbūnada*—with celestial gold; *parīṣkṛtam*—adorned; *upalabhya*—perceiving; *utthitāḥ sarve*—everyone got up; *labdha-prāṇāḥ*—whose life force is obtained; *iva*—like; *āśavaḥ*—senses (“life airs”); *pramoda*—with bliss; *nibhṛta*—are filled; *ātmānaḥ*—whose minds; *gopāḥ*—the cowherds; *prītyā*—with love; *abhirebhire*—embraced [Him].

sarve gopāḥ kṛṣṇam hradād viniṣkrāntam divya-srag-gandha-vāsasam
mahā-maṇi-gaṇākīrṇam jāmbūnada-parīṣkṛtam upalabhya labdha-
prāṇāḥ āśavaḥ iva (uttiṣṭhanti) utthitāḥ pramoda-nibhṛtātmānaḥ
(tam) prītyā abhirebhire.

Observing Kṛṣṇa, who was coming forth from the lake in a special fashion, whose garlands, fragrances, and garments were divine, who was replete with many prime jewels, and who was adorned with

celestial gold, all the cowherds arose like senses that have regained their life force. Their minds filled with felicity, they hugged Him with love.

Śrīdhara Svāmī—He was decorated with gold (*jāmbūnada-pariṣkṛtam* = *jāmbūnadaṁ suvarṇaṁ tena alaṅkṛtam*). *Asavaḥ* denotes *indriyāṇi* (the senses). The cowherds' minds were filled with bliss (*pramoda-nibhṛtātmānaḥ* = *ānanda-pūrṇa-manasaḥ*).

Sanātana Gosvāmī—Having concluded the prelude, he returns to the subject matter and continues. 'Kṛṣṇa' denotes 'Śyāmasundara', or *vraja-jana-jīvanam* (the life of the people of Vraja). He came forth in a special way (*vinīṣkrāntam* = *viśeṣeṇa niṣkrāntam*). He talks about the special way, with three words: *divya-srag-gandha-vāsasam*; *mahā-maṇi-gaṇākīrṇam* (replete with many great jewels); and *jāmbūnada-pariṣkṛtam*. *Jāmbūnada* means *divya-svarṇa* (heavenly gold).

10.17.14

“Having obtained Him, who had come close (*upalabhya* = *nikaṭāgataṁ prāpya*), they arose (*utthitāḥ*).” That is, at first they had fallen on the ground, due to stupefaction; later their consciousness was revived with His fragrance that entered their nostrils; then they arose from the ground at once, or they rose from their stupefaction. Thus it's understood that previously, owing to stupefaction, they were not aware of anything about Kṛṣṇa's dancing to the tune of the celestial music. Consequently, ahead, any reiteration of it on their part is unheard of.

Suspecting that someone might think: “How is it possible that all of them, who were simply lifeless, arose at the same time just by observing Him?”, he proves it with an example: *labdha-prāṇāḥ* and so on (like senses whose life force is obtained).

Gopāḥ (cowherds) is said in a general way: They are all the elders and so on; they got up before Yaśodā and others. “They hugged Him in many ways” (*abhirebhire* = *taṁ bahudhā ālīngitavantaḥ*).

Jīva Gosvāmī—Having concluded the prelude, he talks about the

subject matter. The words starting from *kṛṣṇam* form one unit of two verses. *Jāmbūnada* means *divya-suvarṇa* (heavenly gold). “Seeing (*upalabhya* = *dr̥ṣtvā*) Him, who was coming forth from that lake in a special way (*vinīṣkrāntam* = *viśeṣeṇa eva nīṣkrāntam santam*)—on account of being surrounded by snakes with devotion; coming out of it should be understood as follows: “after walking above the water only with an ease of the motions”—, everyone, i.e. the *sakhas* (*gopāḥ* = *sakhāyaḥ*), since they were standing at the edge of the shore, even from before, hugged (*abhirebhire* = *parirebhire*).”

Śuka mentions the reason they, who were simply lifeless and stunned, got up: *labdha-prāṇāḥ* and so on (like senses whose life force is obtained).

Krama-sandarbha—“All the cowherds,” meaning all those who were looking before: the *sakhas* and various others.

Viśvanātha Cakravartī—Kṛṣṇa came forth in a special way (*vinīṣkrāntam* = *viśeṣeṇa nīṣkrāntam*), with the ease of traversing only with both feet above the water. In other words, this is to be understood: “after getting on some snake that was not perceived and that had been instructed by Kālīya,” otherwise, had the limbs become immersed in water, the adjective *divya-srag-gandha-vāsasam* (Him, whose garlands, fragrances, and garments are divine) would not be justified nicely.

Asavaḥ signifies *indriyāṇi* (the senses). The compound *pramoda-nibhṛtātmānaḥ* means *ānanda-pūrṇa-manasaḥ* (they whose minds are filled with bliss). The cowherds (*gopāḥ*) are the *sakhas*, because only they have primary suitability, due to fickleness.

10.17.15

yaśodā rohiṇī nando gopyo gopās ca kaurava |
kṛṣṇam sametya labdhehā āsan śuṣkā nagā api || ¹⁶⁷

yaśodā rohiṇī nandaḥ—Yaśodā, Rohiṇī and Nanda; *gopyaḥ*—the cowherd ladies; *gopāḥ*—the cowherd men; *ca*—and; *kaurava*—O descendant of Kuru; *kṛṣṇam sametya*—after meeting Kṛṣṇa; *labdha-*

167 *labdhehā āsan labdha-manorathāḥ* (Vallabhācārya’s edition).

ihāḥ—they whose activity is regained; *āsan*—became; *śuṣkāḥ*—dried-up; *nagāḥ*—trees; *api*—even.

kaurava! yaśodā rohiṇī nandaḥ gopyaḥ gopāḥ ca kṛṣṇam sametya labdhehāḥ āsan. śuṣkāḥ nagāḥ api (labdhehāḥ āsan).

Yaśodā, Rohiṇī, Nanda, the cowherd ladies, and the cowherd men, O descendant of Kuru, became animated after meeting Kṛṣṇa. Even the trees which were dried-up came back to life.

Śrīdhara Svāmī—*Labdhehāḥ* means *labdha-ceṣṭāḥ* (they whose animation is obtained).

Sanātana Gosvāmī—Because of the special sorrow, a greater degree of bewilderment in comparison to the (ordinary) cowherds, on the part of Yaśodā and the others, who were overcome with an especially deep affection, Yaśodā and some other cowherds stood up after the others, and it is only after coming again into the association of Kṛṣṇa that they regained their conscious functions; this is stated in the verse.

The cowherds are paternal relatives such as Upananda, and *sakhas*, such as Śrīdāmā. At first they became animated (*labdhehāḥ āsan = labdha-ceṣṭāḥ āsan*); afterward they met and hugged. “Even the trees that were dried-up,” due to the Lord’s trouble in Kāliya’s lake.

The gist of the vocative *kaurava* (O descendant of Kuru) is: “It was like when Yudhiṣṭhira and other Kauravas regained their life by obtaining you, who are the reason for the protection of the Kuru dynasty and were tormented by Aśvatthāmā’s missile.”

Jīva Gosvāmī—“Then Yaśodā and others...” because they stood right there after coming closer and closer due to the sequence in their affection. Of those cowherds, Yaśodā had gone in front of everyone—those who had departed from the village—because of her unsurpassed motherly affection; then Rohiṇī came, because of a relation with her by friendship and because both live in the same place; and then Nanda, along with the cowherd men and cowherd

women because of a *vātsalya* that follows theirs.

Sametya (after assembling / coming near) is like before. First, having become transfixed they were mere onlookers; afterward all arose in a hurry, but it is not that they were able to run. The sense is: “Right after coming near (*sametya eva*), they had activities such as embracing (*labdhehāḥ āsan = āliṅganādi-ceṣṭāvantah babhūvuh*).”

With *śuṣkāḥ* (dried-up) he says: “What is the use of saying much?” There simply was no origination of trees nearby. The trees which were far away were parched by the flow of the wind—that is, they were dried-up, as if they were another bad omen about Kṛṣṇa’s pastime there; those trees too were *labdhehāḥ*, meaning they had animation: they were burgeoning forth and so on.

However, the reading *labdha-manorathāḥ* (they whose desire was fulfilled), instead of *śuṣkā nagā api*, is construed like *labdhehāḥ*, but is not approved by Śrīdhara Svāmī.

Viśvanātha Cakravartī—Then Yaśodā, whose voice was faltering: “Alas, son, stay alive!”, who was oblivious of bashfulness, fear, and manners toward elders, and who was utterly distressed, came. Then Rohiṇī, who is foremost among Yaśodā’s friends who were obtained around her in a very compact way, came. Then Nanda, whose profundity was turned shallow like a handful of water due to longing with love and who had entered among the group of women, being unable to suffer a delay, arrived. Then other cowherd ladies, who had motherly affection; and other the cowherd men, such as Upananda. Because of *ca* (and): And the cowherd girls who were in love in the state of *pūrva-rāga*, who had joined with the folded palms of their eyes from afar and were coming in the contact with the Lord by embracing Him (with their eyes)—all got their desire (*labdhehāḥ*). The girls, who were as if dead, became alive (*labdhehāḥ = labdha-ceṣṭāḥ = labdha-vāñchitāḥ = mṛtāḥ iva jīvantyaḥ babhūvuh*).

What is the use of saying much? The trees—which were far since there was no tree on the shore, and even the trees in Vṛndāvana, by obtaining a similarity of attributes with them—which were dried-up (*śuṣkāḥ*) from the grief of not seeing Kṛṣṇa, became *labdhehāḥ* too: After seeing Him again, they had an outgrowth of sprouts, buds, and flowers.

Vallabhācārya—The vocative ‘Kaurava’ is for the sake of evoking belief.

10.17.16

*rāmaś cācyutam āliṅgya jahāsāsyānubhāva-vit |
nagā gāvo vṛṣā vatsā lebhire paramām mudam ||*

rāmaḥ—Balarāma; *ca*—and; *acyutam*—Acyuta; *āliṅgya*—after embracing (or while embracing); *jahāsa*—laughed; *asya anubhāva-vit*—he who knows His power; *nagāḥ*—the trees; *vṛṣāḥ*—the bulls; *vatsataryaḥ*—the older calves; *lebhire*—got; *paramām mudam*—the topmost joy.

rāmaḥ ca acyutam āliṅgya asya anubhāva-vit jahāsa. (saḥ) tam (svasya) ankaṁ premṇā āropya punaḥ punar udaikṣata. gāvaḥ vṛṣāḥ vatsataryaḥ (ca) paramām mudam lebhire.

Rāma too embraced Acyuta, and laughed, knowing His power. The trees, the cows, the bulls, and the calves attained the highest rapture.

Śrīdhara Svāmī—The sense of *nagāḥ* (trees) is: Even the trees that were dried-up previously were existing, that is, they had grown.

Sanātana Gosvāmī—Having mentioned the animation of those ones who were blinded by deep affection in this manner, Śuka talks about the joy, such as the reunion, of Baladeva, who has profuse affection, which is mixed with knowledge of His *aiśvarya*. Because of *ca*, the sense is: *rāmaś ca pūrvam śokena śuṣkaḥ paścāl labdhehas tam āliṅgya jahāsa*, “Rāma too, who was dried-up out of grief previously and had regained animation, hugged Him and laughed.” *Acyutam* signifies: *keśādaḥ api cyuti-rahitam* (Acyuta, devoid of a fall even as regards the hair etc.), or: *na kadācit kathaṁcid api mātmyāt cyutaḥ ity acyutaḥ tam*, “Him, who never in any way falls from His glory.”

Why did Baladeva laugh? *asyānubhāva-vit*, “He knows Acyuta’s manifold godly might” (= *asya acyutasya anubhāvaṁ vicitraiśvaryaṁ veti iti tathā saḥ*). The drift is: Because he remembered how insignificant the constriction of Kālīya’s coils around Kṛṣṇa was, given that he himself, though the generator of Kālāgni Rudra,

cannot do anything to Him. Or “he knows the special cleverness for the purpose of banishing Kāliya.” This means: *anusandadhānaḥ san* (being one who is taking interest in the matter).

Narāḥ (men) denotes all other humans.¹⁶⁸ Or it signifies Nanda’s followers, such as the household servants, and the Pulindas and so on. In the reading *mṛgāḥ* (the deer), the mention of them at first is with the intent to express that they arose before the cows. Or *narāḥ* refers to Nanda and the others.

Jīva Gosvāmī—Now, with the words beginning from *rāmaś ca*, which form one verse of six lines,¹⁶⁹ he describes the reunion with Rāma, who was given an opportunity to meet the people of Vraja who have that kind of grief. Because of *ca*, the sense is: *pūrvam vraja-vāsi-śokena rāmaś ca antaḥ-śuṣkaḥ paścāt labdhehas tam āliṅgya jahāsa*, “Rāma also, who was dried-up within due to the Vrajavāsīs’ grief previously, regained animation afterward, hugged Him, and laughed.” *Acyutam* signifies: *na kathañcid api mātmyāt cyutam*, “Him, who does not fall in any way whatsoever from His glory.”

Why did He laugh? In that regard Śuka says *asyānubhāva-vit*, “He knows that Acyuta has all capability merely by willing” (= *asya acyutasya anubhāvam icchā-mātreṇa sarva-sāmarthyam veti iti tathā sah*), so the gist is he reproached Him: “This good deed that You did created grief in the community of Vraja.”

Nagāḥ (trees) denotes all of them and other ones. Sometimes the reading is: *gāvo vṛṣā vatsatarāḥ* (the cows, the bulls, the older male calves...).

Viśvanātha Cakravartī—Rāma laughed, “You are fortunate.” After saying: “It is right to do like this,” even though he knows His power (*asya anubhāva-vit* = *tat-prabhāva-jñō ’pi*), he eminently looked (*udaikṣata* = *utkarṣeṇa aikṣata*) again and again with love.¹⁷⁰ In other

168 Sanātana Gosvāmī seems to take the reading: *narā nāryo vṛṣā vatsā* (men, women, bulls, and calves): This is Vallabhācārya’s reading.

169 Jīva Gosvāmī is referring to this reading (similar to the BBT reading): *rāmaś cācyutam āliṅgya jahāsāsyānubhāva-vit |*

preṇṇā tam aṅkam āropya punaḥ punar udaikṣata |

narā gāvo vṛṣā vatsā lebhire paramān mudam ||

170 Viśvanātha Cakravartī accepts Jīva Gosvāmī’s reading of six lines.

words, he noticed: “You were not hurt by Kāliya’s blows.”

Baladeva Vidyābhūṣaṇa—The words beginning from *nagāḥ* form one verse of two lines.

Vallabhācārya—Rāma knows His power, that is, he knows that Kṛṣṇa can make the universe differently in a flash.

10.17.17-18

*nandaṁ viprāḥ samāgatya guravaḥ sa-kalatrakāḥ |
ūcuḥ te kāliya-grasto diṣṭyā muktas tavaṭmajah |
dehi dānaṁ dvi-jātinām kṛṣṇa-nirmukti-hetave |
nandaḥ prīta-manā rājan gāḥ suvarṇaṁ tadādiśat ||*

nandaṁ—to Nanda; *viprāḥ*—the Brāhmaṇas; *samāgatya*—after approaching; *guravaḥ*—the gurus; *sa-kalatrakāḥ*—along with their wives (*kalatra*); *ūcuḥ*—said; *te*—they; *kāliya-grastah*—engulfed by Kāliya; *diṣṭyā muktah*—was freed due to destiny (or *diṣṭyā-muktah*—was freed in a blissful way¹⁷¹); *tava ātma-jah*—your son; *dehi*—you should give; *dānaṁ*—charity; *dvi-jātinām*—to twice-born persons (to us, Brāhmaṇas); *kṛṣṇa-nirmukti-hetave*—for the sake of the cause of Kṛṣṇa’s deliverance; *nandaḥ*—Nanda; *prīta-manāḥ*—whose mind was pleased; *rājan*—O king (or [Nanda,] who was shining); *gāḥ*—cows; *suvarṇaṁ*—gold; *tadā*—at that time; *adiśat*—gave.

rājan! (ye) *viprāḥ guravaḥ sa-kalatrakāḥ (abhavat), te (viprāḥ) nandaṁ samāgatya ūcuḥ: “tava ātmajah kāliya-grastah diṣṭyā muktah. (ataḥ) kṛṣṇa-nirmukti-hetave (tvam) dvi-jātinām dānaṁ dehi.” tadā nandaḥ prīta-manāḥ (brāhmaṇebhyaḥ) gāḥ suvarṇaṁ (ca) adiśat.*

The Brāhmaṇas who were gurus, along with their wives, approached Nanda and said: “Your son, engulfed by Kāliya, was freed due to

That reading literally says that Balarāma put Kṛṣṇa on his lap.

171 The word *diṣṭyā* is also a word proper. *Amara-koṣa* states: *diṣṭyā samupajoṣaṁ cety ānande*, “*Diṣṭyā* and *samupajoṣam* also mean bliss” (3.4.10).

good fortune. To bring about Kṛṣṇa's deliverance, kindly give charity to the twice-born." At that time Nanda, whose mind was elated, O king, gave cows and gold.

Śrīdhara Svāmī—Those Brāhmaṇas spoke (*te viprā ūcuḥ*).

Sanātana Gosvāmī—Śuka talks about the Brāhmaṇas' speech that occurred with an outburst of joy and which was especially conducive to Nanda's contentment in that matter. The gurus are the priests and other Brāhmaṇas. Or 'gurus' is only an adjective of the Brāhmaṇas, since they are qualified for that kind of utterance.

Regarding *samāgatya* (having arrived): At first they departed from the village with Nanda, and at this time they came near him (*samāgatya* = *nikāṣam āgatya*). *Sa-kalatrakāḥ* (who were with their wives) is said because, naturally, since the Brāhmaṇas too arrived there, they are in their company. *Te* (they) means "they who are well-known as topmost Vaiṣṇavas." The sense of *diṣṭyā* (by fate) is: "How amazing is your good fortune and ours too," so the gist is, "Having become utterly enraptured, quickly organize a large festival." Thus the fact that the Brāhmaṇas as well are solely dedicated to Nanda's contentment is shown. By the deference in their speech, it's understood that Nanda too evoked more of his own love for his son.

Jīva Gosvāmī—(This is a summary of the above.) With the words starting from *nandam*, he talks about the Brāhmaṇas' speech, especially in that matter, that occurred with an outburst of joy. The gurus are the priests and other Brāhmaṇas. Regarding *samāgatya* (having arrived): At first they departed from the village with him, and at this time they came near him (*samāgatya* = *nikāṣam āgatya*). *Te* (they) means "they who are well-known as topmost Vaiṣṇavas." The sense of *diṣṭyā* (by fate) is: "Well, how amazing is your good fortune and ours too," so the gist is, "Having become utterly enraptured, quickly organize a very large festival."

Viśvanātha Cakravartī—The gurus are the priests, such as Bhāguri.

Vallabhācārya—“Your son was freed by our good fortune (*diṣṭyā* = *asmad-ādi-bhāgyaiḥ*).” Only by this much, the following is implied: “You should throw a festival.”

Anvitārtha-prakāśikā—This is a pair of verses. “The gurus, i.e. Bhāguri and other priests, and the Brāhmaṇas said to Nanda: “Your son, engulfed by Kāliya, was freed only by good fortune (*diṣṭyā* = *bhāgyena eva*), therefore, for the sake of the Brāhmaṇas’ satisfaction, which is the reason for Kṛṣṇa’s deliverance, give charity to twice-born persons.” Then Nanda, whose mind was pleased, gave (*adīśat* = *dadau*) cows and gold to the Brāhmaṇas.”

10.17.19

yaśodāpi mahā-bhāgā naṣṭa-labdha-prajā satī |
pariṣvajyāṅkam āropya mumocāśru-kalām muhuḥ ||

yaśodā—Yaśodā; *api*—also; *mahā-bhāgā*—greatly fortunate; *naṣṭa*—was lost; *labdha*—and regained; *prajā*—by whom the child; *satī*—a chaste lady; *pariṣvajya*—after embracing; *aṅkam*—upon her lap (or bosom); *āropya*—raising; *mumoca*—she released; *aśru-kalām*—a fraction of a tear; *muḥ*—repeatedly.

yaśodā api mahā-bhāgā naṣṭa-labdha-prajā satī (kṛṣṇam) pariṣvajya (taṁ svasyāḥ) aṅkam āropya aśru-kalām muḥ mumoca.

Yaśodā as well was greatly fortunate. The virtuous lady had regained her child that was almost lost. She embraced Him, put Him on her lap, and repeatedly shed teardrops.

Śrīdhara Svāmī—*Naṣṭa-labdha-prajā* means: “she by whom the offspring, who had almost perished, was regained” (= *naṣṭa-prāyā punar-labdha prajā yayā sā*).

Sanātana Gosvāmī—*Ca* has the sense of *tu* (only, specifically),¹⁷²

172 Sanātana Gosvāmī and Jīva Gosvāmī take Vallabhācārya’s reading, *yaśodā ca*, instead of *yaśodāpi*.

owing to a particularity distinct from Nanda. With *naṣṭa-labdha-prajā* he mentions her condition of having much good fortune, because: *satī* (virtuous, chaste), which means *pativratā* (devoted to her husband). The quality of being devoted to her husband was suggested even before that. Or *satī* means *sarvotkṛṣṭā*, “more eminent than all,” because of her nature, due to her deep affection for Śrī Kṛṣṇa. Or *satī* is a present participle: The explanations of *naṣṭa-labdha-prajā satī* in that regard are as follows:

✧ *naṣṭā adarśanaṁ gatā mṛtā vā prajā yasyāḥ sā iva bhavanti*, “being one who as if has a child that had become unseen, or that had died, [and whom she regained],”

✧ *naṣṭayā adṛṣṭayā punar labdhayā ca prajāyā satī vartamānā*, “being with a child that was unseen and regained,”¹⁷³

✧ *naṣṭā api labdhā hastādi-grahaṇena prāptā prajā yayā tathā-bhūtā eva satī*, “being one by whom the child, though lost, was obtained by taking His hand and so on.”

“She repeatedly released a flow¹⁷⁴ of tears (*aśru-kalām* = *aśru-dhārām*),” “repeatedly” (*muhur*) because of the noncessation of the release of the flow of tears, sometimes due to remembering what happened and sometimes due to feeling bliss.

Jīva Gosvāmī—(Additions are underlined.) In this verse he says the reunion with Śrī Yaśodā occurred once more, with great love. *Ca* has the sense of *tu*, owing to a particularity even from Śrī Nanda. With *naṣṭa-labdha-prajā* he mentions her condition of having much good fortune, because: *satī* (virtuous); in that regard, the following is meant with a special emotion: “How could it be otherwise in her case?” Or *satī* means *sarvotkṛṣṭā*, “more eminent than all,” because

173 In this interpretation, this compound is formed: *naṣṭa-labdha-prajā-satī*. However, although compounds ending with a present participle are seen, albeit extremely rarely, in usage, they are not covered by grammatical rules, and so Jīva Gosvāmī edited this out.

174 This definition of *kalā* is somewhat sourced in *Medinī-kośa*: *kalā syān mūla-vivṛddhau śilpādāv aṁśa-mātrake*, “*Kalā* means *mūla-vivṛddhi* (the increase of the base), *śilpādau* (skill in arts and crafts, in trades, etc.), and *aṁśa-mātraka* (any fraction or aspect)” (*la-dvikam* 5). The same definition is seen in *Viśva-kośa* (*la-dvikam* 43).

of her nature, due to her deep affection, etc., for Śrī Kṛṣṇa. Or *naṣṭa-labdha-prajā satī* means: *naṣṭa-labdha-prajā bhavantī* (being one whose child was lost and regained).

“She repeatedly released a flow of tears (*aśru-kalām* = *aśru-dhārām*).” ‘Repeatedly’ (*muhur*) because there was no cessation of the flow of tears, sometimes due to remembering what happened and sometimes due to getting bliss, and so there was a continuation in terms of warm tears (tears of grief) and cool tears (tears of joy).

Viśvanātha Cakravartī—“She, by whom the offspring, who had almost perished at first, was later regained (*naṣṭa-labdha-prajā* = *ādaṁ naṣṭa-prāyā paścāl labdhā prajā yayā sā*), put Him on her lap and hugged Him.” That is because at the outset she did not get to hug Him in that way since she was busy looking after many people.

Bhaktisiddhānta Sarasvatī—She repeatedly shed tears of joy (*aśru-kalām* = *ānandāśru-jalam*).

10.17.20

tām rātrim tatra rājendra kṣut-tṛḍbhyām śrama-karṣitāḥ |
ūṣur vrayaukaso gāvaḥ kālindī upakūlataḥ ||

tām rātrim—that night; *tatra*—there; *rāja-indra*—O king of kings; *kṣut-tṛḍbhyām*—due to hunger and thirst; *śrama*—due to fatigue; *karṣitāḥ*—who were dragging around; *ūṣuḥ*—they resided; *vraja-okasaḥ*—they whose abode is Vraja; *gāvaḥ*—[and] the cows; *kālindīyāḥ*—of the Kālindī; *upakūlataḥ*—near the shore.

rājendra! *vrayaukasaḥ gāvaḥ (ca) kṣut-tṛḍbhyām śrama-karṣitāḥ tām rātrim tatra kālindīyāḥ upakūlataḥ ūṣuḥ.*

King of kings, the residents of Vraja and the cows lingered due to fatigue, hunger, and thirst. That night, they camped there, off Kālindī’s shore.

Śrīdhara Svāmī—They lingered due to fatigue also (*śrama-karṣitāḥ* = *śrameṇa ca karṣitāḥ*). *Upakūlataḥ* means *kūla-prānte* (at the edge of the shore).

Sanātana Gosvāmī—In the context of an amazing pastime, he mentions another wonderful pastime, simply by the sequence of the discourse. “That night,” insofar as it was the end of the day, since Śrī Kṛṣṇa had subdued Kālīya and since the people of Vraja were meeting Him one by one; “that night” signifies either the night after that day or “that kind of night,” filled with high bliss.

“They camped there,” right in the area where there was a gathering with Śrī Kṛṣṇa, inasmuch as it was impractical to go back home at night. The reason they stayed is: *kṣut-trḍbhyām śrama-karṣitāḥ*, “They were oppressed, i.e. pervaded (*karṣitāḥ* = *vyāptāḥ*), by fatigue from hunger and thirst; or by fatigue, due to crying and so on, by hunger, and by thirst.” In the reading *karṣitāḥ* (emaciated) (Vallabhācārya’s), the sense is: *daurbalyam prāpitāḥ* (they were caused to reach a state of weakness).

Even among the cows that were there, the condition of being ‘pervaded’ by hunger (*kṣudhādi-karṣitatvam*) took place either because there was no container for milking (the cows are given to eat when they are milked) or because their udders were incessantly licked by the calves, who were pained by hunger and who got high bliss after being in Kṛṣṇa’s company. The condition of being pervaded by thirst occurred from not drinking water, out of fear of poisonous water. They did not bathe for the same reason.

Rājendra is a vocative uttered with the topmost astonishment.

“They camped after relinquishing proximity to the water of that lake” (*upakūlataḥ* = *tad-dhrasya jala-samīpam parityajya*) out of fear of poisonous water and so on—in other words they stayed a little far from that, at the edge of Śrī Yamunā’s shore—otherwise there is no accomplishment of being surrounded by the conflagration.

Jīva Gosvāmī—(Additions are underlined.) Just by the sequence of the discourse, he mentions yet another wonderful pastime. “That night—i.e. “at night” because it was the end of the day, since Śrī Kṛṣṇa had subdued Kālīya, etc., and since the people of Vraja were meeting Him one by one, and “that night” signifies either the night connected with that day or the night that involved that kind of high bliss—they camped there,” right in the area where there was a gathering with Śrī Kṛṣṇa.

The reason they stayed is: “they were made to be emaciated (*krṣi-*

kṛtāḥ); they were caused to reach a state of weakness (*daurbalyam prāpitāḥ*), by fatigue from hunger and thirst; or by fatigue, due to crying and so on, by hunger, and by thirst.”

The condition of being emaciated out of hunger and so forth took place even among the cows that were there because, fearing a connection with poison, for Śrī Kṛṣṇa’s sake they were not harnessed (cows are tied up for the purpose of milking), and because they themselves were not fit for that job.

“They camped after relinquishing proximity to the water of that lake” (*upakūlataḥ = tad-dhrasya jala-samīpaṁ parityajya*) out of fear of poisonous water and so on, otherwise there is no accomplishment of being surrounded everywhere by the conflagration.

Krama-sandarbha—*Upakūlataḥ* means: *kiñcit-kūlaṁ parityajya* (after abandoning some of the shore).

Viśvanātha Cakravartī—“From now on, day and night we shall just look at Kṛṣṇa, without a blink. If Kāliya, though he went away by good fortune, comes back desiring to carry out enmity, then, once assembled, we shall obstruct him with sticks, but we won’t go to our homes, which are a hindrance to our sight.” Perceiving this heartfelt desire of everyone, “Nanda and other residents of Vraja camped after relinquishing proximity to the shore” (*upakūlataḥ = kūla-samīpaṁ parityajya*) out of fear of poisonous water and so on, otherwise there is no accomplishment of being surrounded by the conflagration.

Anvitārtha-prakāśikā—Optionally, *upakūlataḥ* means *kūla-samīpaṁ parityajya* (after relinquishing proximity to the shore), by the rule: *lyab-lope pañcamī*, “The ablative case is used when there is a deletion of [a word that ends with the suffix] [l]ya[p].” *Ūṣuḥ* means *vāsaṁ cakruḥ* (they sojourned).

10.17.21

tadā śuci-vanodbhūto dāvāgniḥ sarvato vrajam |
suptaṁ niśītha āvṛtya pradagdhum upacakrame ||

tadā—then; *śuci*—in the month of Āṣāḍha (June-July); *vana*—

in a forest; *udbhūtaḥ*—originated; *dāva-agniḥ*—a conflagration; *sarvataḥ*—everywhere; *vrajaṁ*—the multitude (or the cowherd settlement, i.e. the people of Vṛndāvana and the cows); *suptam*—who were sleeping; *niśīthe*—in the middle of the night; *āvṛtya*—after surrounding; *pradagdhum*—to burn in an eminent way; *upacakrame*—began.

tadā niśīthe dāvāgniḥ śuci-vanodbhūtaḥ suptam vrajaṁ sarvataḥ āvṛtya (taṁ vrajaṁ) pradagdhum upacakrame.

Then, in the middle of the night, a conflagration arose in a dry forest, completely enclosed the sleeping villagers and began to intensely burn.

Sanātana Gosvāmī—“Then” means “on that very night.” He also, the form of a conflagration which had arisen in, or from, a forest connected with summertime (*śuci-vana* = *grīṣma-samayaḥ tat-sambandhi-vanam*), i.e. a dry forest (*vana* = *śuṣkāraṇya*), was, according to some, Kāliya’s friend, some demon who was a follower of Kāṁsa.

Jīva Gosvāmī—(The difference from above is underlined.) “Then” means “on that very night.” He also, the form of a conflagration which had arisen in a forest connected with summertime (*śuci-vana* = *grīṣma-samayaḥ tat-sambandhi-vanam*), i.e. a dry forest (*vana* = *śuṣkāraṇya*), was, according to some, Kāliya’s friend, some demon who was a follower of Kāṁsa.

Viśvanātha Cakravartī—*Śuci* means *grīṣma* (summer).¹⁷⁵ Some say this wildfire was Kāliya’s friend, a demon who was a follower of Kāṁsa.

175 The definition of *śuci* is: *śucir grīṣmāgni-śṛṅgāreṣv āṣādhe śuddha-mantriṇi, jyēṣṭhe ca pumsī dhavale śuddhe ’nupahate triṣu*, “In the masculine, *śuci* means **grīṣma** (summer), *agni* (fire), *śṛṅgāra* (romance), Āṣāḍha (June-July), *śuddha-mantrin* (a true advisor / minister), and *jyēṣṭha* (best). In all three genders, *śuci* means *dhavala* (white), *śuddha* (pure), and *anupahata* (unvitiated, unimpaired, unweakened)” (*Medinī-kośa*).

Baladeva Vidyābhūṣaṇa—*Śuci-vana* means: *grīṣma-sambandhi-vane* (in a forest connected with summer) This means it was dry.

Bhaktisiddhānta Sarasvatī—“The conflagration, which originated from a dry forest pertaining to summertime (*śuci-vanodbhūtaḥ* = *grīṣma-kālina-śuṣka-vana-sambhūtaḥ*), surrounded the multitude of residents of Vraja (*vrajam* = *vraja-vāsi-vṛndam*), who were sleeping everywhere, in the four directions (*sarvataḥ* = *catur-dikṣu*), and began (*upacakrame* = *pravṛttaḥ*) to intensely burn.”

Vallabhācārya—At that time, a demon possessed by ‘Kāliya’ who had stayed to eat everyone became one with Death, i.e. became one with fire, and arose to burn the residents of Gokula. The fire either arose by itself or was generated by the friction of wood (bamboo etc.).

Anvitārtha-prakāśikā—The wildfire completely enclosed (*sarvataḥ āvṛtya*) the multitude, i.e. the people of the village along with the cows and so forth (*vrajam* = *gavādi-sahitaṁ vraja-janam*).

ANNOTATION

In *Sārārtha-darśinī* 10.15.47, Viśvanātha Cakravartī said that Balarāma was not with Kṛṣṇa when the latter went to Kāliya’s lake because it was the former’s birthday. In verse 10.18.2 of *Bhāgavatam*, it is said that after the pastime with Kāliya the summer season arrived. Balarāma’s birthday is said to be in Śrāvaṇa (July-August). That is in the summer, although technically the summer in India comprises Jyaiṣṭha (May-June) and Āṣāḍha (June-July).

10.17.22

tata utthāya sambhrāntā dahyamānā vrajaukasah |
kṛṣṇam yayus te śaraṇam māyā-manujam īśvaram ||

tataḥ—afterward; *utthāya*—after getting up; *sambhrāntāḥ*—confused; *dahyamānāḥ*—being burned; *vraja-okasah*—they whose abode is Vraja; *kṛṣṇam*—to Kṛṣṇa; *yayuh*—went; *te*—they; *śaraṇam*—for shelter (who is a shelter); *māyā-manujam*—who is a human by Māyā; *īśvaram*—God.

Bhaktisiddhānta Sarasvatī—

tataḥ te dahyamānāḥ vrajaukasaḥ sambhrāntāḥ (santāḥ) utthāya māyā-manujam īśvaram kṛṣṇam śaraṇam yayuh.

Afterward, those residents of Vraja who were being scorched got up. Thrown into a state of disarray, they went to Kṛṣṇa, God, a human by Māyā, for shelter.

Sanātana Gosvāmī—They were confused (*sambhrāntāḥ*) since they didn't know how to immediately counteract it—or *sambhrāntāḥ* means: *kṛta-paribhramaṇāḥ*, “they scrambled” here and there for the sake of getting out—because: *dahyamānāḥ*, meaning either: *dagdhum upakramyamānāḥ* (they were starting to get burned) or: *pāścād īśad-agni-tāpaṁ labhamānāḥ* (they were getting a little heat from the fire behind them).

Kṛṣṇa is a man who has deceit (*māyā-manujam = kāpaṭya-yuktaṁ manujam*): For instance, the teaching about *dharma* though the beginning of the Rāsa dance was under way. Or, He is a man, by a similarity with the state of having two hands, who has mercy (*māyā = kṛpā-yuktaṁ*). Alternatively: *māyā manujam īśvaram*, He is a man, that is, He has human pastimes (*manujam = mānuṣya-līlām*), although He is the master (*īśvaram = svāminam api*) of Lakṣmī (*māyā = māyāḥ = lakṣmyāḥ*). A superabundance of compassion is implied thus. In addition: *kṛṣṇam*, the master of the life force (*prāṇa-nātha*) of the people of Vraja. Therefore they took shelter of Him.

Jīva Gosvāmī—(Additions are underlined.) They were confused (*sambhrāntāḥ*) since they didn't know how to immediately counteract it—or *sambhrāntāḥ* means: *kṛta-paribhramaṇāḥ*, “they scrambled” here and there for the sake of getting out—because: *dahyamānāḥ*, that is to say: *dagdhum upakramyamānāḥ* (who had begun to be burned).

He looks like a material man (*manujam = manuṣyatvena sphurantam = prākṛta-mānuṣyatvena sphurantam*) only by deceit (*mayā = kāpaṭyena eva*). In truth, however, He is God (*īśvaram*) as Para-Brahman that has a human shape; He is God only as that form. (The rest of the commentary, beginning from the gloss of *māyā* as *kṛpā*, is the same.)

Viśvanātha Cakravartī—“The residents of Vraja” are agriculturists and so on who stay in Vraja. He is a man only by the essence of being (*māyā* = *māyayā* = *svarūpeṇa eva*), from the statement of Śruti:

*svarūpa-bhūtayā nitya-śaktyā māyākhyayā yutaḥ |
ato māyā-mayaṁ viṣṇuṁ pravadanti sanātanam ||*

“Viṣṇu is endowed with His eternal potency called Māyā, which is part of His natures, therefore sages say the eternally perfect Lord is māyā-maya (made of māyā, transcendental consciousness).” (*Catur-veda-śikhā*) (quoted in *Laghu-bhāgavatāmṛta* 1.5.414 and in *Bhagavat-sandarbha* 22.8).

They took shelter: “What a wonder! At a time when our lives are in danger, Nārāyaṇa, having entered in this boy, who was born by His grace, is protecting us. Owing to Garga’s statement: *anena sarva-durgāṇi yūyam aṅjas tariṣyatha*, “Because of Him, all of you will easily overcome all difficulties” (10.8.16), we believe in Him, who is possessed by Śrī Nārāyaṇa at this time; He is the same Kṛṣṇa, as Nārāyaṇa, and so let us take shelter of Him to surmount this difficulty.” The gist is they pondered and then took shelter.

Bhaktisiddhānta Sarasvatī—“Afterward, those residents of Vraja who were being burned got up, being terrified (*sambhrāntāḥ* = *santrastāḥ santāḥ*), and went (*yayuh* = *gatāḥ*) to Kṛṣṇa, who is God and who assumes a human form by Māyā (*māyā-manujam* = *māyayā mānuṣa-rūpa-dharam*), for shelter.”

Siddhānta-pradīpa—‘Māyā’ means Yogamāyā.

Śrīnātha Cakravartī—*Māyāmanujam* is construed as: *māyā yogamāyā tayā sarve parijanāḥ amanujāḥ yasya tam*, “Him the entire entourage of whom is not human, due to Yogamāyā.”

Brhat-krama-sandarbha—Now, after overcoming the fire of Kāliya’s poison, on the occasion of overcoming a wildfire he talks about the might of His Yogamāyā. *Māyāmanujam* signifies: *yogamāyayā amanujam*, “Him, who is not a human, by Yogamāyā.”

This means: *ākṛtyā eva manuḥ* (a human only by the shape), since in truth Śrī Kṛṣṇa's body is His self.

Vira-Rāghava—“Afterward, the residents of Vraja, who were being scorched by the wildfire, got up and, their minds very agitated (*sambhrāntāḥ* = *vyākula-cittāḥ*), went to Kṛṣṇa, who is God in person (*īṣvaram* = *sākṣād īṣvaram*) and who is a human by His own will (*māyā-manuḥ* = *ātmīya-saṅkalpena manuḥ*), for shelter.” This means they determined that He was their means of protection.

10.17.23

kṛṣṇa kṛṣṇa mahā-bhāga he rāmāmita-vikrama |
eṣa ghoratamo vahnīs tāvakān grasate hi naḥ ||

kṛṣṇa—O Kṛṣṇa; *kṛṣṇa*—O Kṛṣṇa; *mahā-bhāga*—O You who have a great multitude of *bhagas* (or O You because of whom there is good fortune); *he rāma*—O Rāma; *amita-vikrama*—O You whose valor is unmeasured; *eṣaḥ*—this; *ghoratamaḥ*—the most terrible; *vahniḥ*—fire; *tāvakān*—who are Yours; *grasate*—is consuming; *hi*—indeed; *naḥ*—us.

“kṛṣṇa! kṛṣṇa! mahā-bhāga! he rāma! amita-vikrama! eṣaḥ ghoratamaḥ vahniḥ tāvakān naḥ grasate.

“O Kṛṣṇa, Kṛṣṇa, You because of whom there is good fortune! O Rāma, you whose valor is unmeasured! This most dreadful fire is consuming us. We belong to You.

Sanātana Gosvāmī—He only talks about the way they did it. The repetition (*vipsā*) in *kṛṣṇa kṛṣṇa* is due to either confusion or the nature of profuse affection. *Mahā-bhāga* is a vocative for Him and denotes: *mahad bhāgaṁ yasya*, “O You who have a great multitude of godly capabilities and assets (*bhāgam* = *aiśvarya-vṛndam*)—this is literally expressed by the word *bhaga*, i.e. *bhāga* is made with the suffix *a[n]* in the sense of *samūha* (multitude: the multitude of six *bhagas*),” so the gist is: “Nothing is impossible to You.” Alternatively, *mahā-bhāga* means: *mahān bhāgaḥ yasmāt*, “O You

because of whom persons like us have considerable good fortune (*bhāgaḥ* = *bhāgyam asmādrśānām*).” The drift is: “Our having sorrow directly in Your presence is not right.”

Amita-vikrama is a vocative directed at Baladeva and signifies: “O you whose heroism is infinite” (= *amitaḥ anantaḥ vikramaḥ śauryam yasya*). The idea is: *tava vīryeṇa dāvāgniḥ api nirvāti*, “Even a conflagration is extinguished by your valor.”

There is another interpretation: *amita-vikrama* is directed at Kṛṣṇa. Suspecting that He might think, “Why would they abandon Balabhadra and take shelter only of Me?”, they say: *rāmāmita-vikrama*, “O Kṛṣṇa, You whose course of action cannot be measured, even compared to Rāma’s, or even by Rāma” (= *rāmād api, rāmeṇa api vā, amitaḥ mātum aśakyah vikramaḥ yasya*). Or, *rāmāmita-vikrama* connotes: *ramayati iti rāmaḥ amitaḥ vikramaḥ yasya saḥ*, “O You who are a delighter and whose prowess is unmeasured.”

Eṣaḥ (“this” most dreadful) suggests either being present before the eyes or quickness. *Ghoratamaḥ* (most dreadful) is either because it couldn’t be counteracted or because it was getting near Him. *Grasate* (it is consuming) means: *niḥśeṣeṇa saṁharati* (it is entirely destroying). *Tāvakān* (us who belong to You) is said either to generate mercy or to make Him aware of the unsuitability of the destruction. *Hi* means *niścitam* (obviously).

Jīva Gosvāmī—(Additions in the first three paragraphs are underlined.) He just talks about the way they did it. The repetition (*vīpsā*) in *kṛṣṇa kṛṣṇa* is due to either confusion or the nature of profuse *sneha*. *Mahā-bhāga* means: *mahān bhāgaḥ yasmāt*, “[O You] because of whom persons like us have considerable good fortune (*bhāgaḥ* = *bhāgyam asmādrśānām*).” The gist is: “Our having sorrow directly in Your presence is not right.”

Amita-vikrama is a vocative directed at Baladeva and signifies: *amitaḥ anantaḥ vikramaḥ śauryam yasya*, “O you whose heroism is infinite.” The idea is: “Even a conflagration is extinguished by your prowess.” Thus, even then the cowherds’ knowledge of the state of having great powers took place, but not the knowledge of Their godhood (*aiśvarya-jñāna*).

Eṣaḥ (this) makes one perceive either being present before the eyes or quickness. *Ghoratamaḥ* (most dreadful) is because either it

couldn't be counteracted or it was getting near Them. *Grasate* (it is consuming) means: *niḥśeṣeṇa samharati* (it is entirely destroying).

Tāvakān (us, who are Yours) is said either to generate mercy or to make Him aware of the unsuitability of the destruction. From the *ādeśa-sūtra* (a rule that ordains a substitution) in the scope of *taddhita* words: *tavaka-mamakāv eka-vacane*, “*Tavaka* and *mamaka* are used in the singular” (‘yours’ is not dual) (*Aṣṭādhyāyī* 4.3.3), the fact that here a connection only of one is expounded is obviously (*hi = niścitam*) for the sake of expounding a nondifference between Those two.

Viśvanātha Cakravartī—They addressed Rāma because, after seeing on that day that he too is omniscient, they inferred: “He also, Kṛṣṇa’s brother, is possessed by God.”

Baladeva Vidyābhūṣaṇa—They address Rāma because, by the killing of Dhenuka, they understood his great valor.

10.17.24

sudustarān naḥ svān pāhi kālāgneḥ suhrdaḥ prabho |
na śaknumas tvac-caraṇaṁ santyaktum akuto-bhayam ||

su-dustarāt—very hard to traverse; *naḥ*—us; *svān*—Your own folks; *pāhi*—protect; *kāla-agneḥ*—from the fire of death; *suhṛdaḥ*—Your friends; *prabho*—O Almighty; *na śaknumaḥ*—we are unable; *tvat-caraṇam*—Your feet; *santyaktum*—to completely give up; *akutaḥ-bhayam*—from which there is no fear from anywhere.

prabho! (tvam) sudustarāt kālāgneḥ naḥ svān suhrdaḥ pāhi. (vayam) tvac-caraṇam akuto-bhayam santyaktum na śaknumaḥ” (iti).

“O Almighty, save us, Your kinsmen, Your friends, from this insurmountable fire of death. We cannot totally forgo Your feet, the source of absolute fearlessness.”

Śrīdhara Svāmī—“Save us from the fire that is a form of death” (*kālāgneḥ = mṛtyu-rūpād agneḥ*). In the second half of the verse,

they say, “We don’t fear death, but we fear separation from Your feet.”

Viśvanātha Cakravartī—(The commentary is the same. In addition:) “Only that is difficult to tolerate.”

Sanātana Gosvāmī—“Save us, Your relatives—or ‘Your own folks’ (*svān = jñātīn ātmīyān vā*)—whose hearts are resplendent (*suhṛdaḥ = śobhanam hṛd yeṣān tān*),” meaning “us who are solely dedicated to You, with a genuine feeling.” *Prabho* means: *sarvaṁ kartuṁ samartha* (O You who are able to do everything). “We cannot abandon Your feet, because of which there is no fear from anything (*akuto-bhayam = na kuto ’pi yasmāt*)—hence by Your protection quickly put an end to our fear.” That’s the idea. Or, in case He were to reply, “But it is terrifying even to Me,” they respond, “[We cannot abandon Your feet,] which have no fear of anything (*akuto-bhayam = na kuto ’pi yasya*), and so we are unable to completely abandon (*santyaktum = samyak tyaktum*) Your feet—otherwise we might die in separation from You.”

Jīva Gosvāmī—(Additions are underlined.) “Save us, Your relations—or ‘Your own folks’ (*svān = jñātīn ātmīyān vā*)—whose hearts are resplendent (*suhṛdaḥ = śobhanam hṛd yeṣān tān*),” i.e. “who are solely dedicated to You, with a genuine emotion.” *Prabho* means: *sarvaṁ kartuṁ samartha* (O You who are able to do everything). “[We cannot abandon Your feet,] because of which there is no fear from anything (*akuto-bhayam = na kuto ’pi yasmāt*)—hence quickly put an end to our fear of relinquishing Your feet.” That’s the idea. Therefore, “We are unable to completely abandon (*santyaktum = samyak tyaktum*), in terms of being separated even for a moment, Your feet.”

Krama-sandarbhā—The sense of *akuto-bhayam* is: “Without attaining Your feet, others are causes of fear to all of us.”

10.17.25

itthaṁ sva-jana-vaiklavyaṁ nirīkṣya jagad-īśvaraḥ |
tam agnim apibat tīvram ananto ’nanta-śakti-dhṛk ||

ittham—[which was] in this way; *sva-jana*—of His people; *vaiklavyam*—the mental turmoil; *nirikṣya*—observing; *jagad-īśvaraḥ*—the master of the universe; *tam agnim*—that fire; *apibat*—drank; *tivram*—intense; *anantaḥ*—who is infinite; *ananta-śakti-dhṛk*—who has unlimited power (or potencies).

ittham sva-jana-vaiklavyam nirikṣya jagad-īśvaraḥ anantaḥ ananta-śakti-dhṛk tam tivram agnim apibat (iti).

Noticing such a mental turmoil of His kinsmen, the master of the universe, who is infinite and has unlimited potencies, imbibed that ardent fire.

Sanātana Gosvāmī—*Ittham* (“such” mental turmoil) means: *anena kākūkty-ādi-prakāreṇa* (in this way involving a speech with tremor in the voice). *Nirikṣya* (noticing) means: *sākṣād anubhūya iva* (as if directly experiencing).

Or *ittham* is not an adverb, but an adjective, and denotes: *īdṛśa-dāvāgni-kṛtam*, “[their mental turmoil,] occasioned by this kind of conflagration,” and *nirikṣya* signifies: *teṣāṁ vijñāpanāt pūrvam eva ālocya* (having noticed it, even before being informed).

Tam (“that” fire) connotes: *śuṣka-vanodbhūtam sarvataḥ vyāpakam ativrddham ca*, “it had risen in a dry woodland, which spread everywhere, and had greatly increased,” therefore: *tivram* (ardent), i.e. *duḥsaham* (difficult to tolerate). Thus it is said that it couldn’t be counteracted. He as if drank it (*apibat* = *apibad iva*). This means He entirely terminated it by a dramatic act of drinking. In addition, a logical reasoning cannot be examined: this is the substance of *jagad-īśvaraḥ*, which signifies “the master of the worlds, that is, of Brahmā, the Creator of the world, and of others.” The sense is: *sarva-śakti-pradaḥ* (He bestows all potencies). Even the power of Agni comes only from Him. Or the gist is: because of having un conjecturable pastimes as the supreme Lord.

There is another explanation. Just like the gods do not perceive any difference between the mouth of Agni and the fire, He put it in its place, His divine mouth. Thus, He even brought about the joy of the fire, given that He is Jagad-īśvara and gives joy to all the gods.

“How could His directly imbibing the fire be tolerated by Śrī Nanda, Śrī Yaśodā, and others, who are more than most affectionate? And why didn’t they take courage and prevent it?” He responds: *ananta-śakti-dhṛk*. This means He imbibed it in that fashion so that it couldn’t be perceived by them in any way.

Jīva Gosvāmī—“Having felt (*nirīkṣya* = *anubhūya*) their mental turmoil, the manner of which involved a speech with much vocal tremor arising due to love for Him (*ittham* = *sva-premaika-mūlakāneka-kāṅkṣyā-ādi-prakāraṇam*), He imbibed that sort of fire (*tam* = *tādṛśam*), which was—as a result—difficult to tolerate (*tīvram* = *duḥsaham*).” This means He imbibed it although it was like that. The gist is He did so only by an engrossment in *prema* imbued with compassion.

“All right, there was an engrossment in that. But how did He drink it?” Expecting this, by saying *jagad-īśvaraḥ* he makes the philosophical conclusion with the following intention: “Though it is mysterious, His godly might becomes obvious by itself.” He is the master of the worlds also (*jagad-īśvaraḥ* = *jagatām api īśvaraḥ*). This means He bestows diverse potencies in everyone. The drift is: Since the power of Agni too comes only from Him, is there astonishment at all?

“How could He, who has the form of a little cowherd boy, drink a fire that was all over the place?” Śuka answers: *anantaḥ*. The sense is He became manifest all over the place by Himself since His body, which is like that (infinite), is all-pervasive. Nor is having merely that power amazing: That is what he expresses with *ananta-śakti-dhṛk*. Consequently, even the divine cowherds didn’t get an opportunity to extinguish the fire.

Krama-sandarbhā—He drank it, meaning He put an end to it simply by a dramatic act of drinking, with an absorption in mercy. The reason for that is *jagad-īśvaraḥ*. He impels and suppresses various potencies of everyone such as Agni. This is the logical reasoning in drinking the fire that had gone everywhere. *Anantaḥ* means: *sarvatra prakāśamāna-sva-vigrahaḥ* (He whose body is manifesting everywhere). There is no wonder in that sort of power, hence: *ananta-śakti-dhṛk*.

Viśvanātha Cakravartī—The gist of “after seeing (*nirikṣya* = *drṣtvā*) the mental turmoil of His people” is: His love, whose object is His kinsmen, made Him take interest in manifesting a godly might for the purpose of saving them.

Someone might wonder: “How could He, extremely delicate like Himself, quaff an intense fire?” In that regard he says: *ananta-śakti-dhṛk*. Only His potency of destruction (*saṁhārikā śakti*) drank. The idea is: Given that He has potencies, it is figuratively said that He drank it.

Baladeva Vidyābhūṣaṇa—The potency that terminates evildoers (*duṣṭa-saṁhāriṇī śakti*) imbibed it.



Chapter Eighteen

A Description of Summer; Kṛṣṇa and Balarāma Play in Teams; Balarāma Hammers Pralamba

10.18.1

śrī-śuka uvāca

*atha kṛṣṇaḥ parivṛto jñātibhir muditātmabhiḥ |
anugīyamāno nyaviśad vrajaṁ go-kula-maṇḍitam ||*

śrī-śukaḥ uvāca—Śrī Śuka said; *atha*—afterward; *kṛṣṇaḥ*—Kṛṣṇa; *parivṛtaḥ*—surrounded; *jñātibhiḥ*—by the relatives; *mudita-ātmabhiḥ*—whose minds were joyful; *anugīyamānaḥ*—being glorified; *nyaviśat*—entered; *vrajaṁ*—the cowherd village; *go-kula-maṇḍitam*—[in such a way that it became] adorned with a multitude of cows.

śrī-śukaḥ uvāca—*atha* (*prātaḥ*) *kṛṣṇaḥ muditātmabhiḥ* (*svasya*) *jñātibhiḥ parivṛtaḥ* *anugīyamānaḥ* (*ca*) *vrajaṁ go-kula-maṇḍitam* *nyaviśat*.

Śrī Śuka said: Afterward, surrounded and glorified by His joyful kinsmen, Kṛṣṇa entered the village. It became adorned with a multitude of cows.

Śrīdhara Svāmī—

*aṣṭādaśe tato grīṣme vasanta-guṇa-lakṣite |
aghātayad balenālaṁ pralambaṁ līlayā hariḥ ||*

*kṛtvā nṛtyaṁ phaṇāgreṣu kālīyasya sa-kautukam |
balaṁ pralamba-tuṅgāṁsam ārohayad arāti-hā ||*

“In the eighteenth chapter: In the summer after that, which was defined with qualities of spring, Hari refrained from using His power: He playfully caused the death of Pralamba. Having jovially danced on top of Kālīya’s hoods, the killer of enemies induced Bala to mount Pralamba’s high shoulders.”

Sanātana Gosvāmī—*Atha* (afterward) means “after that night.” This denotes either the early morning or, by the sequence of grazing the cows, the late afternoon. Otherwise it is impossible that all of them arrived with the cows to the village. Moreover, it’s understood that at first Śrī Yaśodā and others speedily went home and sent food and other necessities.

“He was surrounded—that is, encircled (*pariveṣṭitaḥ* = *vṛtaḥ* = *veṣṭitaḥ*) in such a way that there were concentric circles everywhere, due to a surplus of *sneha*—and was being glorified.” *Gokula-maṇḍitam* (adorned by the group of cows) is said inasmuch as the cows entered first. Or it is an adverb (see below).

Jīva Gosvāmī—*Atha* means *prātar* (the early morning). In point of *jñātibhiḥ* (by relatives), it is shown that even then there was no relinquishment of the sweetness of His emotions.

(This paragraph is like the above.) “He was surrounded—that is, encircled (*pariveṣṭitaḥ* = *vṛtaḥ* = *veṣṭitaḥ*) in such a way that there were concentric circles everywhere, due to a surplus of *sneha*—and was being glorified.” *Gokula-maṇḍitam* (adorned by the group of cows) is because the cows entered first. Or it is an adverb.

The cows entered only in the morning, after abandoning that area—they were quivering due to that calamity and had been singed by the wildfire—either with the intent to graze on the outskirts of the village, which was at a distance of one *krośa* (two miles), or with the desire to return from that trip, which had turned out bad. Specifically, however, the reason is that even the animals, like the humans, were unable to abandon Him, who was entering that village.

Krama-sandarbha—*Gokula-maṇḍitam* is an adverb and means: *go-*

kulena go-samūhena maṇḍitaṁ yathā syāt, “[He entered the village] in such a way that it became adorned with cows.”

Viśvanātha Cakravartī—

grīṣmartu-varṇanaṁ kelau kṛṣṇaḥ śrīdāmā-vāḍ abhūt |
rāmaḥ pralambam āruhyā-hann ity aṣṭādaśe kathā ||

“A description of the summer season; Kṛṣṇa became Śrīdāmā’s carrier in a game; Rāma mounted Pralamba and killed him—these are the topics in the eighteenth chapter.”

10.18.1

Atha (afterward) signifies *prātaḥ* (in the early morning).

Baladeva Vidyābhūṣaṇa—

aṣṭādaśe ’vahaṭ kṛṣṇaḥ śrīdāmānaṁ jitaḥ prabhuḥ |
balāḥ pralambam āruhya muṣṭinā tam amārayat ||

“In the eighteenth chapter: Kṛṣṇa carried Śrīdāmā and was defeated; Bala mounted Pralamba and killed him with his fist.”

Anvitārtha-prakāśikā—The *parasmaipada* in *nyaviśat* is poetic license.

10.18.2

vraje vikṛīdator evaṁ go-pāla-cchadma-māyayā |
grīṣmo nāmārtur abhavan nātipreyāṇ charīriṇām ||

vraje—in Vraja; *vikṛīdatoḥ*—while the two of Them were having fun in specific ways; *evaṁ*—in this way; *go-pāla*—herding the cows; *cchadma*—a pretense (or a pretext); *māyayā*—by the illusion; *grīṣmaḥ*—summer; *nāma*—named; *ṛtuḥ*—the season; *abhavat*—came to pass; *nātipreyāṇ*—not too much liked (or *na atipreyāṇ*); *śarīriṇām*—by embodied beings.

(*rāma-kṛṣṇayoh*) *go-pāla-cchadma-māyayā vraje evaṁ vikṛīdatoḥ* (*satoḥ*), *śarīriṇām nātipreyāṇ grīṣmaḥ nāma ṛtuḥ abhavat*.

Thus the summer season, somewhat disliked by embodied beings, came about in Vraja while the two of Them were having fun in special ways in this manner: the illusion which is the pretext of herding cows.

Śrīdhara Svāmī—*Gopāla-cchadma-māyayā* means: *go-pālanam eva cchadma yasyām tayā māyayā* (by an illusion, in which herding the cows is a pretext).

Sanātana Gosvāmī—“While the two of Them were playing in specific ways (*vikṛīdatoḥ* = *viśeṣeṇa kṛīdatoḥ satoḥ*) by the illusion of a deceit (*chadma* = *kāpaṭya*), either in the matter of herding cows or toward the cowherds (*go-pāla* = *go-pālāne gopāleṣu vā*)...” Deceit had occurred previously too by Their covering Their *aiśvarya*. Or *māyā* means *kṛpā*: “out of mercy for His own folks, under the pretext of caring for cows (*go-pāla-cchadma-māyayā* = *go-pāla-cchadmanā go-lālana-vyājeṇa yā māyā sviyeṣu kṛpā tayā*).”

Although the origination of the summer season was pointed out earlier with *śuci-vanodbhūtaḥ* and so on (10.17.21), “It occurred at this time,” and so this should be understood as a reiteration which is for the sake of elaborately describing it.

Nāma has the sense of *prākāśyam* (the summer appeared “in full force”). Or it is summer in name only (*nāma* = *nāmnā eva*), but not because of qualities normally associated with it. This will become clear ahead. “Although it is not very much liked” (*nātipreyān=anatipriyo 'pi*) because of the intense heat. The term *ati* (very much) implies that the summer was quite enjoyable because of playing water sports, etc., for a long time.

Jīva Gosvāmī—“While the two of Them were having fun by deceiving those who say that His herding the cows is deceit (*go-pāla-cchadma-māyayā* = *go-pālanam chadma iti yā māyā tasya chadmatā-vādinām vañcanam tayā*).” In other words “While the two of Them were having fun by deceiving them” (*vikṛīdatoḥ* = *kṛīdatoḥ* = *tān vañcayitvā viharatoḥ*).

Alternatively, “While the two of Them were having fun—They were playing various games too—by the illusion, the cheating

of people, in which were the herding of cows and a deceit that abounded in desires to play other games (*go-pāla-cchadma-māyayā* = *go-pālanam api chadma kṛidāntarābhiprāya-sāli yatra tādrśi yā māyā jana-vañcanaṁ tayā*)...”

(Additions are underlined.) *Nāma* has the sense of *prākāśyam*. *Gṛiṣmo 'bhavat* (summer came about) signifies: *gṛiṣmāntaram abhavat* (another summer came about). The term *atī* (very much) in *nātipreyān* implies that the summer was quite enjoyable because of playing water sports, etc., for a long time.

Viśvanātha Cakravartī—“While both of Them were having fun with the cowherd girls (*vikṛiḍatoḥ* = *vraja-bālābhiḥ saha viharatoḥ*) by an illusion—which consisted of having a hidden desire and which deceived people—in which herding the cows was a pretext for going to the forest (*go-pāla-cchadma-māyayā* = *go-pālanam chadma yasyām tathābhūtā yā māyā tayā*) (*chadma* = *vana-gamanāya miṣam*)...”

Baladeva’s *gopī* lovers were different ones. They are seen in *Ānanda-vṛndāvana-campū* and will become evident later on in the text as well.

Baladeva Vidyābhūṣaṇa—The fact that Baladeva too has lovers will become clear, in the context of the *Rāsa-līlā* of spring (chapter 65).

Vallabhācārya—*Vraje* denotes: *gopa-gav-ādinām niveśa-sthāne prasiddhe 'pi* (in the dwelling place, which is renowned, of the cowherds and of the cows).

10.18.3

sa ca vṛndāvana-guṇair vasanta iva lakṣitaḥ |
yatrāste bhagavān sāksād rāmeṇa saha keśavaḥ ||

saḥ—that [summer season]; *ca*—moreover; *vṛndāvana-guṇaiḥ*—due to the qualities of *Vṛndāvana*; *vasantaḥ iva*—like spring; *lakṣitaḥ*—characterized (or defined); *yatra*—where; *āste*—abides; *bhagavān*—the Lord; *sāksāt*—directly (in person); *rāmeṇa saha*—with Rāma; *keśavaḥ*—Keśava.

saḥ ca (grīṣmaḥ ṛtuḥ) vṛndāvana-guṇaiḥ vasantaḥ iva lakṣitaḥ, yatra (vṛndāvane) bhagavān keśavaḥ rāmeṇa saha sāḥśād āste.

That season is characterized like spring due to the qualities of Vṛndāvana, where Lord Keśava personally abides with Rāma.

Sanātana Gosvāmī—*Ca* means *api*: *so'pi* (it too). ‘Keśava’ is derived as: *kaḥ ca aḥ ca īśaḥ ca keśāḥ brahma-viṣṇu-rudrāḥ tān vayate svataḥ āvirbhāvayati*, “He ‘interweaves’ Brahmā (*ka*), Viṣṇu (*a*), and Śiva (*īśa*), meaning He makes His appearance by Himself.”¹⁷⁶ Alternatively: *keśau brahma-rudrau sevakatayā yasya staḥ saḥ keśavaḥ śrī-kṛṣṇaḥ*, “He, Keśava, Śrī Kṛṣṇa, in relation to whom Brahmā and Rudra abide as servants.” Therefore: *bhagavān*, “He is intent on manifesting His own might” (= *nijāśeṣaiśvarya-prakaṭana-parah*).

Or, ‘Keśava’ denotes *keśī-sūdanah* (the killer of Keśī), that is, only Śrī Kṛṣṇa, by the etymological derivation mentioned in *Śrī Viṣṇu Purāṇa*:

*yasmāt tvayaiṣa duṣṭātmā hataḥ keśī janārdana |
tasmāt keśava-nāmnā tvarī loke khyāto bhaviṣyasi ||*

“O Janārdana, since you killed Keśī, an evil being, in the world You will known as Keśava.” (*Viṣṇu Purāṇa* 5.16.23)

Consequently: *bhagavān*, “He by whom sweetness and godly might are made to appear in Vṛndāvana” (= *śrī-vṛndāvanāviṣkṛta-madhuraiśvaryaḥ*). In addition, He is Bhagavān “in person” (*sāḥśāt* = *prakaṭaḥ eva* = *svayam*).

“In which Vṛndāvana (*yatra* = *yatra vṛndāvane*) He abides.” Nonetheless He is with Rāma. Rāma is so called because he delights Him in many ways (*rāmeṇa* = *bahudhā taṁ ramayati iti rāmaḥ tena*). Being dedicated to various wonderful games is meant by the

176 Jīva Gosvāmī edited this out. How the verb *vayate* (he weaves), from the verbal root *ve[ñ]* *tantu-satāne* (to weave, sew; to braid), comes to mean *svataḥ āvirbhāvayati* (becomes manifest by Himself) remains to be explained.

excellence of such companionship.

Jiva Gosvāmī—*Ca* means *api*: *so'pi* (it too). Its qualities always bring about the proximity of spring. How great is the glory? With this in mind he says *yatra* and the rest. Here, 'Keśava' is only Śrī Kṛṣṇa, by the manner mentioned in *Śrī Viṣṇu Purāṇa*: *yasmāt tvayaīṣa duṣṭātmā...* (see above). Therefore: *bhagavān*, i.e. *paripūrṇa-sarva-bhagaḥ* (He has all the *bhagas* in complete fullness). "He abides, meaning He always has fun" (*āste = nityam eva viharati*). The usage of the present tense is in conformity with his glimpse (*sphūrti*) of Śrī Kṛṣṇa.

ANNOTATION

In the derivation above, the verbal root in *keśa-va* is: *vā gati-gandhanayoḥ* (to blow, to strike, to mock), but since the form should be *keśi-va*, the name Keśava is classed as a *prśodarādi* (a group of words irregularly formed) (*Hari-nāmāmṛta-vyākaraṇa* 1035).

10.18.4

yatra nirjhara-nirhrāda-nivṛtta-svana-jhillikam |
śaśvat tac-chīkararjīṣa-druma-maṇḍala-maṇḍitam ||

yatra—in which [Vṛndāvana]; *nirjhara*—of waterfalls; *nirhrāda*—by the sound; *nivṛtta-svana*—whose sounds are stopped; *jhillikam*—in which the crickets; *śaśvat*—incessant; *tac*—of those [waterfalls]; *śīkara*—by droplets; *rjīṣa*—enhanced; *druma*—of trees; *maṇḍala*—with a multitude; *maṇḍitam*—decorated.

yatra (ca vṛndāvane grīṣme api) nirjhara-nirhrāda-nivṛtta-svana-jhillikam śaśvat tac-chīkararjīṣa-druma-maṇḍala-maṇḍitam (vanam abhavat).

In the summer in Vṛndāvana, the noise of crickets as if stopped because of the sound from waterfalls and the forest was adorned with trees constantly enhanced by their spray.

Śrīdhara Svāmī—"Even in the summer, Vṛndāvana is like this: In

it the crickets, which are little insects that make a harsh noise, are *nivṛtta-svana*, i.e. their noise is covered, by the sound of waterfalls. Vṛndāvana is adorned by multitudes of trees continuously moistened (*rjīṣa = snigdha*) by droplets of those waterfalls.”

Sanātana Gosvāmī—Such are the qualities of Vṛndāvana referred to in the previous verse.

Jīva Gosvāmī—The words beginning from *yatra* form one unit of five verses. The syntactical connection is with the fifth verse (10.18.8): *yatra vṛndāvane tad vanam a viśat*, “He entered Vṛndāvana forest, in which...” Still, they are made into separate clauses for the sake of a distinction.

“In Vṛndāvana, generally the whole place is such (*nirjhara* etc.) and such (*śaśvat* etc.)” (*yatra = yatra vṛndāvane sāmānyena sarvam eva sthānam*). Or *kam* in *jhilīkam* signifies *sukham* (joy): *nirjhara-nirhrādena varṣā-bhrama-janakena nivṛtta-svanāḥ ye jhillayaḥ taiḥ kaṁ sukhaṁ duḥkḥābhāva iti yāvat, tādrśa-druma-maṇḍalaiḥ maṇḍanam ca yatra bhavati*, “In Vṛndāvana is joy—in the sense that there is no sorrow—by the fact that the sounds of crickets cease due to the occurrence of the disquiet of a shower, and is a decoration inasmuch as the trees are enhanced by droplets of those waterfalls” (the summer version of Christmas trees). The suffix *[k]ta* in *maṇḍitam* (decoration) is in the passive impersonal.

Viśvanātha Cakravartī—In four verses he talks about a similarity with spring. “In Vṛndāvana, even in the summer (*yatra = vṛndāvane grīṣme 'pi*), the place—*sthalaṁ bhavati* is to be supplied—is *nirjhara-nirhrāda-nivṛtta-svana-jhilīkam*, “in which the crickets are *nivṛtta-svana*, their sounds are covered, by the sound (*nirhrāda = nihrāda = ghoṣeṇa*) of waterfalls” (= *nirjharāṇāṁ nihrādena ghoṣeṇa nivṛtta-svanāḥ ācchanna-dhvanayaḥ jhilīkāḥ kāthora-bhāṣi-sūkṣma-kīṭāḥ yasmin*) and is adorned by ‘multitudes’ of trees that are continuously moistened by their droplets” (*śaśvat tac-chikararjīṣa-druma-maṇḍala-maṇḍitam = śaśvat teṣāṁ śikaraiḥ ambu-kanaiḥ rjīṣāḥ snigdhaḥ ye drumāḥ teṣāṁ maṇḍalaiḥ maṇḍitam*).

Vallabhācārya—*Yatra* means either “in Vṛndāvana” or “in the summer season.”

Anvitārtha-prakāśikā—*Maṇḍala* means *samūha* (multitude).

ANNOTATION

The word *rjīṣa* does not literally mean *snigdha* (moistened). It is formed by the rule: *arjer rj ca*, “and *rj* replaces *arj*” (*Uṇādi-sūtra* 4.29): The suffix *iṣa[n]*, carried forward from *Uṇādi-sūtra* 4.27 (*kṛ-tṛbhyām iṣan*), is applied after the verbal root *arj*. The verbal roots are either *arj arjane* (to earn, gain, obtain) or *arj pratiyatne* (to enhance, impart a new quality). Vira-Rāghava and Vijayadhvaja Tirtha have the reading *juṣṭa* (served by; endowed with) instead of *rjīṣa*.

10.18.5

sarit-saraḥ-prasravaṇormi-vāyunā
kahlāra-kañjotpala-reṇu-hāriṇā |
na vidyate yatra vanaukasām davo
nidāgha-vahny-arka-bhavo 'ti-śādvale ||
upajāti (12)

sarit—of rivers; *saraḥ*—of lakes; *prasravaṇa*—and of streams; *ūrmi*—[which had a connection with] waves; *vāyunā*—with the wind (or because of the wind); *kahlāra*—of white lotuses; *kañja*—of lotuses; *utpala*—and of blue lotuses; *reṇu*—the pollen; *hāriṇā*—which was taking away; *na vidyate*—did not exist; *yatra*—in which [Vṛndāvana]; *vana-okasām*—in relation to they whose abode is the forest; *davaḥ*—heat; *nidāgha*—of summer; *vahni*—because of fire (wildfires); *arka*—and the sun; *bhavaḥ*—which exists; *ati-śādvale*—[even in places] beyond green fields.

yatra (*ca vṛndāvane grīṣme api*) *sarit-saraḥ-prasravaṇormi-vāyunā*
kahlāra-kañjotpala-reṇu-hāriṇā (*hetunā*) *ati-śādvale* (*api sthāne*)
vanaukasām davaḥ nidāgha-vahny-arka-bhavaḥ na vidyate.

In Vṛndāvana, since the breeze was connected with waves of rivers, lakes, and streams and was appropriating the pollen of white lotuses, daytime lotuses, and blue lotuses, even beyond the verdant fields the inhabitants of the forest did not experience heat that originates from wildfires and the sun in the hot season.

Śrīdhara Svāmī—*Yatra* means either “in the summer” or “in the forest.” “The intense heat (*davaḥ* = *tāpaḥ*) that exists because of the summer, because of summertime fires, and because of the sun in summertime...” (*nidāgha-vahny-arka-bhavaḥ* = *nidāghaḥ grīṣmaḥ tena tat-kālīna-vahny-arkābhyaṁ ca bhavati*).

Atiśādvale means “in the place, which abounded in very green grass” (= *atiharita-tṛṇākīrṇe sthāne*). Or *ati-śādvale* signifies *atikrānta-śādvale* ‘*pi sthāne* (even in areas beyond green fields).

Sanātana Gosvāmī—The syntactical connection with the fifth verse is: *tad vanam aviśat*, “He entered that forest, where (*yatra*)...” In this verse, the nice coolness of the breeze is described. This is one reason for the absence of heat; ‘*atiśādvale*’ is another. For example, in *Śrī Viṣṇu Purāṇa*:

tatas tatrātīrūkṣe ’pi gharma-kāle dvijottama |
prāvṛt-kāla ivodbhūtaṁ navaṁ śasyaṁ samantataḥ ||

“[Parāśara said to Maitreya, while narrating the cowherds’ move from Gokula to Vṛndāvana:] **Therefore, although the summer season was very harsh there, O Brāhmaṇa, it became like the rainy season, and new grass grew everywhere.**” (*Viṣṇu Purāṇa* 5.6.29).

Jīva Gosvāmī—(The commentary is the same. In addition:) Regarding *śādvale*, the reading is only with a *d* in the middle, from remembering: *naḍa-śādāḍ ḍvalac*, “The suffix [*d*]*vala*[*c*] is applied after *naḍa* (reed) and *śāda* (grass)” (*Aṣṭādhyāyī* 4.2.88).¹⁷⁷

Viśvanātha Cakravartī—“Owing to the wind, because of which rivers and so on had waves (*sarīt-saraḥ-prasavaṇormi-vāyunā* = *sarīd-ādīnām ūrmayaḥ yataḥ tena*)—in this way there is coolness—and whose nature is to take away, i.e. to steal, soundlessly and unnoticeably, the pollen of white lotuses and so on” (*kahlāra-kañjotpala-reṇu-hāriṇā* = *kahlārādīnām reṇūn hartuṁ śīlaṁ yasya*) (*hartum* = *niḥśabdatvena alakṣyatayā corayitum*): in this way there is fragrance and slowness.

177 Here Jīva Gosvāmī corrects Vallabhācārya’s reading.

“The heat that occurs elsewhere in the summer and that originates from a conflagration does not exist here” (*nidāgha-vahny-arka-bhavaḥ na vidyate = anyatra nidāghaḥ dāvānala-bhavaḥ tāpaḥ bhavati saḥ atra na asti*): That is the substance of *atiśādvale*, which means: *atikomala-harita-tṛṇākīrṇe*, “[here,] which abounds in exceedingly soft and green grass.”

Vira-Rāghava—“With the wind, which had a connection with the waves of rivers, lakes, and waterfalls” (*sarit-saraḥ-prasravaṇormi-vāyunā = saritām sarasām prasravaṇānām ye ūrmayaḥ teṣāṁ sambandhinā vāyunā*) (*prasravaṇānām = nirjharāṇām*)...¹⁷⁸

Vallabhācārya—“With the wind, which was produced by waves (*ūrmi = ūrmibhiḥ*) of rivers, lakes, and waterfalls (*prasravaṇa = prasrava = jharaṇa*)...” In this way slowness and coolness are indicated. With *kahlāra-kañjotpala-reṇu-hāriṇā* he mentions fragrance. The flowers called *kahlāra* bloom at twilight (*sandhyā*); the *kañjas* are lotuses that bloom in daytime; and *utpalas* bloom at night.

Anvitārtha-prakāśikā—“Because of the breeze (*vāyunā = vāyunā hetunā*), which gently took away, like a thief, the pollen (*reṇu-hāriṇā = reṇūn caura-vat śanaiḥ harati tena*) of the *kahlāra*, *kañja*, and *utpala*,” which bloom at twilight, in daytime, and at night respectively...

Vijayadhvaja Tīrtha—*Kahlāra* means *saugandhikam* (‘fragrant’ white lotus), *kañja* means *padma* (lotus), and *utpala* means *nilotpala* (blue lotus).

ANNOTATION

Commenting on this passage of *Amara-koṣa*: *saugandhikam tu kahlāram* (1.10.36), Śrīmannālābhimanyu says *saugandhika* and *kahlāra* are two names for white lotuses that bloom at twilight (*Dharā-ṭikā*). The word *kañja* (i.e. *kaṁ-ja*, ‘born from water’) is

178 Vira-Rāghava’s interpretation is also Vijayadhvaja Tīrtha’s and Gaṅgā Sahāya’s. In this explanation, “waves of waterfalls” signifies “fluctuations of the flow of descending water.”

a generic name for *padma* (lotus), as confirmed in *Hema-kośa*. Lotuses bloom during the day. However, blue lotuses bloom at night (*Bhakti-rasāmṛta-sindhu* 3.2.118).

10.18.6

*agādha-toya-hradinī-taṭormibhir
dravat-purīṣyāḥ pulinaiḥ samantataḥ |
na yatra caṇḍāmśu-karā viṣolbaṇā
bhuvo rasam śādvalitam ca grhṇate ||
(vaṁśa-stha-bilam)*

agādha—is deep (“not shallow”); *toya*—whose water; *hradinī*—of the rivers (“which have lakes / pools”); *taṭa*—upon the shores; *ūrmibhiḥ*—because of the waves; *dravat*—was running (made to be as if fluid); *purīṣyāḥ*—whose earth; *pulinaiḥ*—because of the banks; *samantataḥ*—all around; *na*—not; *yatra*—in which [Vṛndāvana]; *caṇḍa-amśu*—of the sun (“whose rays are fierce”); *karāḥ*—the rays; *viṣa*—[like] poison; *ulbaṇāḥ*—fierce; *bhuvaḥ*—of the earth; *rasam*—the liquid (the moisture); *śādvalitam*—the state of being green fields; *ca*—nor (or a word used to fill the meter, if *śādvalitam* is taken as an adjective of *rasam*); *grhṇate*—take away.

yatra (ca vṛndāvane) samantataḥ (grīṣme api) caṇḍāmśu-karāḥ viṣolbaṇāḥ (api) agādha-toya-hradinī-taṭormibhiḥ pulinaiḥ dravat-purīṣyāḥ bhuvaḥ rasam śādvalitam ca na grhṇate.

In the summer, everywhere in Vṛndāvana the sunrays, though fierce like poison, did not take away the moisture of the ground—the earth always remained damp because of the banks, since the waves of the rivulets, whose water was deep, touched the slopes—nor the verdancy of the fields.

Śrīdhara Svāmī—How did the fields stay green? He answers in this verse. “Although fierce like poison (*viṣolbaṇāḥ* = *viṣa-vad-ulbaṇāḥ api*), the sunrays (*caṇḍāmśu-karāḥ* = *sūrya-raśmayāḥ*) do not take (*na grhṇate* = *na haranti*) the moisture—nor the existence of green fields (*śādvalitam ca* = *śādvala-rūpatām ca*)—of the ground, whose

mud along with the banks is running (*pulinaiḥ dravat-puṛiṣyāḥ* = *pulinaiḥ saha dravat puṛiṣam yasyāḥ tasyāḥ*) (*puṛiṣam* = *pañkaḥ*) because of waves that are touching the banks of rivers, whose waters are deep” (*agādha-toya-hradinī-taṭormibhiḥ* = *agādhāni toyāni yāsām tāsām hradininām taṭa-sparsibhiḥ ūrmibhiḥ*).

Sanātana Gosvāmī—Why? That is what he talks about. By the state of having deep waters, a perpetual origination of waves, as well as largeness, is implied. *Dravat* (running) means *itaḥ tataḥ prasarat* (spreading here and there). *Puṛiṣa* means *pañka* (mud), which resembles *puṛiṣa*. Alternatively, *dravat-puṛiṣyāḥ* denotes: *sadā ārdram puṛiṣam mṛd yasyāḥ tasyāḥ*, “[of the ground,] whose earth was always wet.” The ending in *ī[t]* (in the nominal base *puṛiṣī*) is poetic license.

Jīva Gosvāmī—(This paragraph is the same as above.) Why? That is what he talks about. By the state of having deep waters, a perpetual origination of waves, and largeness, are implied. *Dravat* (running) means *itaḥ tataḥ prasarat* (spreading here and there).

Ūrmibhiḥ (by the waves) is the *nimitta* (instrumental cause); *pulinaiḥ* (because of the banks) is the *upādāna* (material cause). Because of involving both, *dravat-puṛiṣyāḥ* denotes: *sadā ārdram puṛiṣam mṛd yasyāḥ tasyāḥ*, “[of the ground,] whose earth was always wet.” The sense of *[ṇ]/i/[ṣ]* is to be read in reference to the *gaurādis* (words that take *ī* in the feminine) (*puṛiṣī* modifies *bhū*, which is feminine).

Regarding *śādvalitam*, the suffix *[k]ta* is used in the passive impersonal after an ending with *[k]vi[p]* in the sense of *ācāra* (behavior).¹⁷⁹ The rest was explained by Śrīdhara Svāmī. Alternatively, *agādha-toya-hradinī-taṭormibhiḥ* is an adjective of *pulinaiḥ*, and the syntactical connection of *samantataḥ* is with the next word (*yatra*). The sense is: *yatra ca śrī-vṛndāvane sarvatra api*, “Moreover, everywhere in Śrī Vṛndāvana,” inasmuch as there are many rivers.

179 This *[k]vi[p]* is a replacement of *[k]ya[n]* (*kvacit kyaṇaḥ kvip*, HNV 611; *sarva-prātipadikebhya ity eke*, *Vārttika* 3.1.11). The basic rule is: *upamānād ācāre*, “In the sense of *ācāra* (behavior), the affix *kya[c]* is used after the object of the comparison” (*Aṣṭādhyāyī* 3.1.10; HNV 607, 609). The literal meaning of *śādvalitam* is: “The state of imitating a green field.”

Viśvanātha Cakravartī—Being adorned with trees, as mentioned before (10.18.4), is one reason for the absence of scorching heat generated by the sun. Now he mentions yet another reason. The prose order is: *agādha-toya-hradinī-taṭormibhir dravat-puṛiṣyā bhuvo rasam na grhṇate*, “The sunrays did not take the moisture of the ground, whose mud was always wet (*dravat-puṛiṣyāḥ* = *sadā eva ārdram puṛiṣam yasyāḥ tathā-bhūtāyāḥ*) (*puṛiṣam* = *pañkam*) because the waves touched the banks of rivers, whose waters were deep” (*agādha-toya-hradinī-taṭormibhiḥ* = *agādha-toyāḥ hradinyah tāsām tata-sparśibhiḥ ūrmibhiḥ*).” Since *puṛiṣa* is a *gaurādi*, the affix *[ñ/i/s]* is applied.

What is the *rasa* (moisture) like? *samantataḥ pulinaiḥ śādvalitam*, “It, along with the muddy banks (*pulinaiḥ* = *pañkilaiḥ pulinaiḥ*) all around, was made to keep its connection with green fields (*śādvalitam* = *śādvala-yuktī-kṛtam*).” There is a deletion of the suffix *mat[up]*, by the rule: *vin-mator luk*, “[When either *tatkaroti [ñ]* *i, iṣṭha*, or *iyas[u]* is applied,] there is a deletion of *vin* and *mat[u]*” (*Aṣṭādhyāyī* 5.3.65) (*vin-matvor haraḥ... ṇiṣṭheyahsu*, HNV 616).

Baladeva Vidyābhūṣaṇa—*Śādvalitam* portends *śādvala-yutam* (being endowed with green fields). The suffix *[k]ta* is applied in the passive impersonal after an ending in *tatkaroti [ñ]* (as shown in Viśvanātha Cakravartī’s gloss: *śādvala-yuktī-kṛtam*).

Vallabhācārya—*Puṛiṣa* connotes *mṛttikā* (earth). The affix *[ñ/i/s]* is used in *puṛiṣi* since it is a *gaurādi*.

Anvitārtha-prakāśikā—Some say *[ñ/i/s]* is applied because *puṛiṣa* is a *gaurādi*. In truth, however, it is not on the list of *gaurādis*, and so here *[ñ/i/s]* is poetic license.¹⁸⁰

10.18.7-8

vanam kusumitam śrīman nadac-citra-mṛga-dvijam |

180 However, the list of *gaurādis* given by grammarians is said to be incomplete: *ākṛti-gaṇo ’yam* (*Siddhānta-kaumudī* 498). For more details, such as the list of *gaurādis*, consult *Kāśikā* 4.1.41 and the commentaries on: *aṇ-keśava-gaurāḍibhyaḥ* (HNV 1087). In *Hari-nāmāmṛta-vyākaraṇa*, the affix *[ñ/i/s]* is called *ī[p]*.

gāyan-mayūra-bhramaram kūjat-kokila-sārasam ||
krīḍīyamāṇas tat kṛṣṇo bhagavān bala-saṁyutaḥ |
veṇum viraṇayan go-dhanaiḥ saṁvṛto 'viśat ||

vanam—the forest; *kusumitam*—pervaded by flowers; *śrīmat*—which had resplendence; *nadat*—were sounding; *citra*—variegated; *mṛga-dvijam*—in which the deer and the birds; *gāyan*—were singing; *mayūra-bhramaram*—in which the peacocks and the bumblebees (or bees); *kūjat*—cooing; *kokila-sārasam*—in which the cuckoos and the cranes;

krīḍīyamāṇaḥ—who is going to be playing; *tat*—that [Vṛndāvana forest]; *kṛṣṇaḥ*—Kṛṣṇa; *bhagavān*—the Lord; *bala-saṁyutaḥ*—accompanied by Bala; *veṇum*—a flute; *viraṇayan*—sounding in specific ways; *gopaiḥ*—by the cow herders (the cowherd boys); *go-dhanaiḥ*—by the multitude of cows; *saṁvṛtaḥ*—surrounded; *aviśat*—entered.

kṛṣṇaḥ krīḍīyamāṇaḥ bhagavān bala-saṁyutaḥ veṇum viraṇayan gopaiḥ go-dhanaiḥ (ca) saṁvṛtaḥ tad vanam kusumitam śrīmat nadac-citra-mṛga-dvijam gāyan-mayūra-bhramaram kūjat-kokila-sārasam aviśat.

Accompanied by Bala and surrounded by cows and cow herders, Lord Kṛṣṇa, who was about to have more fun, entered that woodland while playing the flute. Vṛndāvana had resplendence: It was in bloom, the various deer were sounding, the variegated birds chirping, the peacocks singing, the bumblebees humming, the cuckoos warbling and the herons quacking.

Śrīdhara Svāmī—*Tad* (that) modifies *vanam* (woodland). “He entered it (*tad aviśat*), in which the deer and the birds were variegated and were sounding (*nadac-citra-mṛga-dvijam* = *nadantaḥ citrāḥ mṛgāḥ dvijāḥ ca yasmin*); in which the peacocks and the bees were singing (*gāyan-mayūra-bhramaram* = *gāyantaḥ mayūrāḥ bhramarāḥ ca yasmin*); and in which the cuckoos and the cranes were cooing (*kūjat-kokila-sārasam* = *kūjantaḥ kokilāḥ sārāsāḥ ca yasmin tat*).”

Sanātana Gosvāmī—The word *śrīman* is separate: “Hey Śrīmān” (O king, who have resplendence). The drift is, “Even that forest had resplendence like you had much resplendence by Śrī Kṛṣṇa’s influence.” Or *śrīman* stands for *śrīmat*, a modifier of *vanam*. With the adjectives beginning from *kusumitam*, he illustrates the state of being *śrīmat*. “The woodland was filled by a panoply of bloomed flowers” (*kusumitam* = *praphullāśeṣa-puṣpa-vyāptam*) because the qualities of spring occurred even in summer. Although they are included by the word *dvija* (bird), there is a separate mention of peacocks and so on due to a special singing, joyful and sweet.

10.18.8

Kṛīḍīyamāṇaḥ (He is about to have fun) is said in consideration of particular games, because: *kṛṣṇaḥ*, which denotes *jagac-cittākaraṣaka-śīlaḥ* (He whose nature is to attract the hearts of all), therefore: *bhagavān*, He was fittingly accompanied by Baladeva (*bala-samyutaḥ* = *baladevena samyag yutaḥ*). This is a mention of a detail for the sake of a specific purpose with him later on.

Kṛṣṇa was sounding (*virajāyan*) the flute either out of the bliss of the sport of carrying out His duty or else for the purpose of giving encouragement for engaging in pastimes. Or He was sounding it in special ways (*virajāyan* = *viśeṣataḥ raṇayan*). Consequently He was completely surrounded (*samvṛtaḥ* = *samyag vṛtaḥ*) by the cows, the cowherds’ wealth (*go-dhanaiḥ* = *gāvaḥ eva dhanāni taiḥ*), and by the cow herders. Although other animals are living beings, the only mention of cows is because they are foremost. The fact that the cows must be protected is implied with the word *dhana* (wealth), so this too is a reason for entering the woodland. However, in that regard what is most important is to have fun, as stated with *kṛīḍīyamāṇaḥ*.

Jīva Gosvāmī—(Additions are underlined.) Within the one unit of five verses, this is one unit of two verses. With *kusumitam* and so on he automatically and specifically talks about the state of having resplendence. *Kusumitam* means *praphullāśeṣa-puṣpa-vyāptam*, “filled by a panoply of bloomed flowers,” owing to the qualities of spring even in summer. Although they are included by the word *dvija* (bird), the separate mention of peacocks and so on makes one aware that other seasons too are endowed with splendor.

10.18.8 (Additions are underlined.)

Kṛīḍīyamāṇaḥ, which stands for *kṛīḍīyan* (i.e. in the *parasmaipada*), is said in consideration of particular games, because: *kṛṣṇaḥ*, which denotes *jagac-cittākaraṣaka-śīlaḥ* (He whose nature is to attract the hearts of all), therefore: *bhagavān*, He was fittingly accompanied by Baladeva (*bala-saṁyutaḥ* = *baladevena samyag yutaḥ*). This is a mention of a detail for the sake of a specific purpose with him later on. He was playing the flute in special ways (*virañayan* = *viśeṣataḥ vādayan*) out of bliss due to the intent to play and with the desire to enthuse in that matter. Consequently “He was completely surrounded (*saṁvṛtaḥ* = *samyag vṛtaḥ*) by the cows, the wealth (*godhanaiḥ* = *gāvaḥ eva dhanāni taiḥ*), and by the cow herders,” since even the wealth of cows is useful in cowherd games.

Vallabhācārya—The qualities there were brought about by the Lord just for the amusements. [The forest is such and such,] therefore (*tat* = *tasmāt kāraṇāt*) Kṛṣṇa, who made His descent to have fun, entered. The beginning of His Rasa (pleasure) is stated thus.

Anvitārtha-prakāśikā—*Kṛīḍīyamāṇaḥ* signifies: *kṛīḍāṁ kariṣyamāṇaḥ* (He, who will be doing games). The suffix [*ś/āna/c*] is used with the desire to express a reciprocity of action (*karma-vyatihāra*).¹⁸¹

10.18.9

pravāla-barha-stabaka-srag-dhātu-kṛta-bhūṣaṇāḥ |
rāma-kṛṣṇādayo gopā nanṛtur yuyudhur jaguḥ ||

pravāla—with fresh leaves; *barha*—peacock’s tail feathers; *stabaka*—a bunch of flowers; *srag*—flower garlands; *dhātu*—and ocher; *kṛta-bhūṣaṇāḥ*—they by whom decorations were made; *rāma-kṛṣṇa-ādayaḥ*—beginning from Rāma and Kṛṣṇa; *gopāḥ*—the cow herders; *nanṛtuḥ*—danced; *yuyudhuḥ*—fought; *jaguḥ*—sang.

181 This is confirmed in verse 13. The *sūtra* is: *kartari karma-vyatihāre*, “In the active voice, [the *ātmanepada* can be used after a *parasmaipada* verbal root] when the sense is *karma-vyatihāra* (reciprocity of action)” (*Aṣṭādhyāyī* 1.3.14).

gopāḥ rāma-kṛṣṇādayaḥ pravāla-barha-stabaka-srag-dhātu-kṛta-bhūṣaṇāḥ nanṛtuḥ (mithaḥ) yuyudhuḥ jaguḥ (ca).

The cow herders, among whom Rāma and Kṛṣṇa are foremost and by whom decorations were made with fresh leaves, peacock feathers, bundles of blossoms, flowers garlands, and ocher, danced, wrestled, and sang.

Sanātana Gosvāmī—The word *gopāḥ* (cow herders) is used in consideration of cowherd games. Or it is used because they are naturally always highly rapturous, adorned with forestial apparel, qualified as experts in dancing, and so forth. Additionally: *rāma-kṛṣṇādayaḥ*. This is said with the intent to express either the conceit of being only cowherds, due to Their absorption in cowherd games, or a nonspecificity given the fact that others are like Rāma and Kṛṣṇa. On top of that, the use of the word *rāma-kṛṣṇa* signifies that by dancing, etc., everyone is delighted, their hearts are attracted, and so on.

At first they danced—due to an upsurge of joy, inasmuch as they danced without requiring music: there is no mention of musicians. Afterward, owing to a surplus of excitement they fought, that is, they wrestled (*yuyudhuḥ* = *yuyudhire* = *bāhu-yuddham cakruḥ*) (the *parasmaipada* in *yuyudhuḥ* is poetic license). In addition to that, since everyone was similar in strength and so on, they sang; or only the victorious ones sang because of a high delight.

There is another explanation: “Some danced, some wrestled, and some sang,” by inferring the word *kecit* (some persons), which is about to be said (in the next verse). “And some played music.” This should be understood in this regard also, insofar as music is required in dancing.

Thus at first there is only a mention of dancing and so forth, since they, who were highly rapturous, began to do so right at the outset, only by nature.

Jīva Gosvāmī—While clarifying with the word *gopāḥ* that They desire cowherd games, further in that regard Śuka says: *rāma-kṛṣṇādayaḥ*. By a vision of Rāma and Kṛṣṇa as cowherds in terms

of not being differentiated (*nirviśeṣatayā*) from others at that time, Śuka, who is most intelligent, thinks highly of Their conceits of being absorbed in such amusements and hints at the fact that the bliss in the cowherd type of fun always kept increasing. Next, with *nanṛtuḥ* (they danced) and so on he only hints at their absorption in pastimes.

Viśvanātha Cakravartī—The term *gopāḥ* is used because Rāma too had the conceit of being a cow herder.

10.18.10

*krṣṇasya nṛtyataḥ kecij jaguḥ kecid avādayan |
veṇu-pāṇitalaiḥ śṛṅgaiḥ praśaśamsur athāpare ||*

krṣṇasya nṛtyataḥ—while Kṛṣṇa was dancing; *kecit*—some [cowherds]; *jaguḥ*—sang; *kecid*—some [cowherds]; *avādayan*—played music; *veṇu*—with flutes; *pāṇi-talaiḥ*—hand palms; *śṛṅgaiḥ*—and with [buffalo] horns; *praśaśamsuḥ*—praised; *atha*—afterward (or all); *apare*—others.

krṣṇasya nṛtyataḥ (sataḥ) kecid jaguḥ kecid (ca) veṇu-pāṇitalaiḥ śṛṅgaiḥ (ca) avādayan atha apare (ca) praśaśamsuḥ.

While Kṛṣṇa danced, some sang, some played music with flutes, with the palms of the hands, and with horns; all the others panegyricized.

Sanātana Gosvāmī—In that regard he says Śrī Kṛṣṇa is dedicated to satisfying them in specific ways. *Atha* has the sense of *kārtsnya* (all, entire). They praised: *sādhu sādhu* (awesome, awesome). Thus the sheer awesomeness of the dance is meant. His expertise in dancing and being a better dancer than they are also shown this way.

Jīva Gosvāmī—Since Śrī Kṛṣṇa and Śrī Rāma, who had come with Their group in Śrīdāmā’s gathering with the dress of actors as if They were foreigners, are foremost, at the outset in two verses he depicts Śrī Kṛṣṇa’s dance. “The others—Śrīdāmā and other organizers of the gathering—panegyricized entirely (*atha = kārtsnyena*): *sādhu*

sādhu (nice, nice).” His expertise in dancing, especially compared to others, is also indicated in this way.

Viśvanātha Cakravartī—The sense of *kṛṣṇasya nṛtyataḥ* is: *kṛṣṇe nṛtyati sati* (while Kṛṣṇa was dancing).¹⁸²

Vira-Rāghava—*Kṛṣṇasya nṛtyataḥ* stands for *kṛṣṇasya nṛtyataḥ sataḥ* (while Kṛṣṇa was dancing).

10.18.11

gopa-jāti-praticchannā devā gopāla-rūpiṇaḥ ¹⁸³ |
īdire kṛṣṇa-rāmau ca naṭā iva naṭam nṛpa ||

gopa-jāti—through the subcaste of cowherd; *praticchannāḥ*—concealed; *devāḥ*—gods; *gopāla-rūpiṇaḥ*—who had the forms of cowherds; *īdire*—praised; *kṛṣṇa-rāmau ca*—Kṛṣṇa and Rāma; *naṭāḥ iva*—like dancers (or actors); *naṭam*—[might praise] a dancer; *nṛpa*—O king (“protector of men”).

nṛpa! devāḥ gopa-jāti-praticchannāḥ gopāla-rūpiṇaḥ, naṭāḥ iva naṭam (īdate), *kṛṣṇa-rāmau ca īdire*.

The gods, concealed by means of the subcaste of cowherd, eulogized Kṛṣṇa and Rāma, who had the form of cowherds, like actors praise an actor, O king.

Sanātana Gosvāmī—Which exactly is the identity of these cowherds? Śuka answers here. The gods are Śrī Garuḍa and other *pārśadas*. They are concealed simply through the subcaste of cowherd, not by qualities, pastimes, and so on. Or they merged in the subcaste of cowherd (*gopa-jāti-praticchannāḥ* = *gopa-jātau lināḥ*). The sense is they wholly became cowherds. The manifestation of a special sweetness of theirs like the Lord’s is meant to be expressed.

182 The words *kṛṣṇasya nṛtyataḥ* are a genitive absolute used in the sense of the locative absolute.

183 *gopāla-rūpiṇau* (BBT edition).

Īdire (they praised) denotes: *stuty-ādinā kṛṇḍayāmāsuḥ* (they played by panegyriking and so on). Thus it is said *deva*, in the plural, by the derivation: *devayanti kṛṇḍayanti iti devāḥ*, “They play, thus they are Devas.” By the word *ca*, the fact that Rāma is secondary in that regard is made to be perceived, hence in the compound he is mentioned after Kṛṣṇa.

In point of *naṭā iva naṭam* (like actors praise an actor): their being similar to Him in every way in playing is implied. The gist of the vocative *nṛpa* (O king) is: “This is already known to you, given that kings behold dramas on stage.”

There is another rendering. In this verse he says: Seeing the joviality of that sort of fun, some gods who were devotees of the Lord assumed the forms of cowherds and, standing either in the sky or on the ground, offered a praise in rapture. The example of the dancers is given with this in mind: As in the case of dancers on a stage, those gods assumed the forms of cowherd boys for the purpose of offering prayers to Him, who was in the form of a cowherd boy.

Krama-sandarbha—To suggest that the glory is praiseworthy, in this verse he praises the praisers. The cowherds are Śṛidāmā, Sudāmā, Vasudāmā and others who are well known, in texts that describe the methods of worshiping Kṛṣṇa, as being worthy of worship like He. A similar greatness is implied. “Then why doesn’t anyone there see how glorious they are? And why do they appear like that only to you?” Śuka replies: Although they are gods, they are concealed as such, only through the subcaste of cowherd, but they are clearly so by the qualities and so on. How is it that they belong to the subcaste of cowherd?” *gopāla-rūpiṇam*¹⁸⁴ (Kṛṣṇa and Rāma have the forms of cowherds). The suffix *in* has the meaning of *mat[u]* (possession) in the sense of *nitya-yoga* (constant connection). Having thus demonstrated that His form is exceedingly cherished, their being in conformity with it is shown.

Laghu-vaiṣṇava-toṣaṇī—For the sake of a distinction, such as the

184 This is the reading of the verse in Bhaktisiddhānta Sarasvatī’s and in Rāma-Nārāyaṇa Dāsa’s editions. In that edition, *kṛṣṇa-rāmam* is seen instead of *kṛṣṇa-rāmau*.

fact that Śrī Kṛṣṇa should be eulogized, in this verse he praises other cow herders who were standing, who had the dress of actors and who were praisers. The gods are the well-known ones, in a multitude of methods of worshiping Kṛṣṇa, as being worthy of worship like He. A similar greatness is implied. They had gotten up in front of Śrīdāmā and others who were seated as persons in charge of the gathering.

[...] their being in conformity with it is shown. Thus the condition of having similar forms and outfits is obvious. Next, with *natā iva* (like actors) and so on he indicates that the gods and Kṛṣṇa had certain qualities in common, and so other qualities in common are implied. Therefore, due to being qualified in every way, *devāḥ* is a pun: *devayanti kṛḍayanti* (they play). The gist of the vocative *nṛpa* is: “This is already known to you on account of being the best of men.”

Viśvanātha Cakravartī—They are gods, but are concealed by means of the subcaste of cowherd, and so the sense is: “Those ones, though gods, are part of the subcaste of cowherd.” Or the sense is: To relish His pastime, due to a likeness to humans, Śiva, Nārada and other devotees hid among Kṛṣṇa’s *sakhas*, who belong to the subcaste of cowherd (*gopa-jāti-praticchannāḥ* = *gopa-jātiṣu kṛṣṇa-sakheṣu madhye eva praticchannāḥ*). Regarding *gopāla-rūpiṇam*, the suffix *in/i* is used in the sense of *nitya-yoga* (constant connection).

Anvitārtha-prakāśikā—The omission of *ām* in *īdire* is poetic license (the proper form is *īdāñcakṛire*).

10.18.12

*bhrāmaṇair laṅghanaiḥ kṣepair āsphoṭana-vikarṣanaiḥ |
cikṛīḍatur niyuddhena kāka-pakṣa-dharau kvacit ||*

bhrāmaṇaiḥ—by going around; *laṅghanaiḥ*—by hopping; *kṣepaiḥ*—by throwing; *āsphoṭana*—by slapping the hands on one’s chest (or on one’s shoulders); *vikarṣanaiḥ*—by pulling; *cikṛīḍatuḥ*—both of Them had fun; *niyuddhena*—by wrestling; *kāka-pakṣa-dharau*—who have locks of hair on either side of a tonsured head (“who bear crow’s wings”); *kvacit*—sometimes.

(tau kṛṣṇa-rāmau) kāka-pakṣa-dharau kvacid bhrāmaṇaiḥ
laṅghanaiḥ kṣepaiḥ āsphoṭana-vikarṣaṇaiḥ (ca) niyuddhena
cikrīdatuḥ.

Both of Them, who sometimes had locks of hair hanging over the ears, had fun in wrestling by slapping Their hands on Their own shoulders, and by hopping, gripping an opponent, going around in circles, pulling, and throwing him down.

Śrīdhara Svāmī—*Kāka-pakṣa* is in the plural and means: *cūḍā-karaṇāt prāktana-keśāḥ* (old tufts of hairs remaining after tonsure). “The two of Them played by wrestling (*niyuddhena* = *bāhu-yuddhena*) by the methods of going in circles and so on (*bhrāmaṇaiḥ* ... = *bhrāmaṇādi-prakāraiḥ*).”

Sanātana Gosvāmī—Now he depicts the joviality of fighting that was done after the joviality of dancing. “The two of Them were having fun by wrestling (*niyuddhena* = *bāhu-yuddhena*) by means of going in circles by grabbing one another’s forearms and so on (*bhrāmaṇaiḥ* = *anyonya-hasta-grahaṇādinā bhrāmaṇaiḥ*); crouching and rising (*laṅghanaiḥ* = *adho nipātya ārohaṇaiḥ*); trash talking, as a form of aggressive entertainment (*kṣepaiḥ* = *pratiloma-vinodanaiḥ*); striking the base of the arms with the palms (*āsphoṭana* = *āsphoṭanaiḥ* = *kara-talena bhuja-mūla-ghātaiḥ*); and pulling (*vikarṣaṇaiḥ* = *ākarṣaṇaiḥ*).” Some say *kāka-pakṣa* denotes: *keśa-gumphita-veṇī-trayam* (three braids strung from the hair).

Jīva Gosvāmī—“The two of Them were having fun by going in circles by grabbing one another’s forearms and so on (*bhrāmaṇaiḥ* = *anyonya-hasta-grahaṇādinā bhrāmaṇaiḥ*)—or they were making devices go in circles, or they were making some other cowherds go in circles—by throwing (*kṣepaiḥ* = *kṣepanaiḥ*)—or by kicking, like making a ball go around—, by striking the palms on the torso etc. (*āsphoṭana* = *āsphoṭanaiḥ* = *kara-talāghātādibhiḥ*), by pulling (*vikarṣaṇaiḥ* = *ākarṣaṇaiḥ*)—or by pulling ropes (with one team at either end, i.e. tug of war)—and by wrestling like wrestlers (*niyuddhena* = *malla-vad-bāhu-yuddhena*).”

Some say *kāka-pakṣa* denotes: *keśa-gumphita-veṇī-trayam* (three braids strung from the hair). *Kvacit* (sometimes) is syntactically connected with each clause, starting from *bhrāmaṇaiḥ*.

There is another interpretation: On account of a special power, the two of Them were having fun by those respective means simultaneously, that is, in such a way that there was a characteristic of another means. Thus, *aiśvarya* is to be understood here as before. Alternatively, the two of Them were having fun by wrestling by those respective means, and consequently the purposes of those various means will become evident in a wrestling match in a particular arena later on in Their life.

Viśvanātha Cakravartī—*Niyuddhena* means *bāhu-yuddhena* (by arm wrestling). Śrīdhara Svāmī explains *kāka-pakṣa* as: *kāka-pakṣās cūḍā-karaṇāt prāktanāḥ keśāḥ* (old tufts of hairs remaining after tonsure). Some say it signifies: *keśa-gumphita-veṇī-trayam* (three braids strung from the hair). Some others say it means: *karṇāgra-lambi-vakrālakāḥ* (curly locks hanging in front of the ears).

Vallabhācārya—These are ways of wrestling. *Kāka-pakṣa-dharau* signifies *kṛta-cūḍā-karaṇau* (They on whom tonsure was done). In those regions, during tonsure oftentimes some strands of hair were not cut.

10.18.13

kvacin nṛtyatsu cānyeṣu gāyakau vādakau svayam |
śaśaṃsatur mahā-rāja sādhu sādhu iti vādinau ||

kvacit—sometimes; *nṛtyatsu ca anyeṣu*—while others too were dancing; *gāyakau*—two singers; *vādakau*—two musicians; *svayam*—Themselves; *śaśaṃsatuḥ*—both of Them praised; *mahā-rāja*—O great king; *sādhu sādhu*—bravo, bravo; *iti*—(end of the quotation); *vādinau*—while saying.

mahā-rāja! kvacit anyeṣu (gopeṣu) nṛtyatsu ca (satsu, tau) svayam gāyakau vādakau (ca bhūtva) sādhu sādhu iti vādinau (santau) śaśaṃsatuḥ.

Mahārāja! On occasion, when others danced They Themselves turned into singers and musicians and praised them while exclaiming: “Wow! Awesome!”

Sanātana Gosvāmī—Previously, the cow herders’ being dedicated to satisfying Śrī Kṛṣṇa was mentioned. Now he talks about Their being dedicated to satisfying them. The sense of *svayam* (Themselves) is *svecchayā eva* (by Their own desire). The *rasa* of an intense fun is mentioned thus. The sense of the vocative *mahārāja* is: “O you who on account of a special *bhakti* to Śrī Kṛṣṇa are the very best king,” and so the drift is: “Only you deserve to hear this kind of utterly amazing *bhakta-vātsalya* of His.”

Jiva Gosvāmī—Now he talks about the dance of yet others who were praised by Śrī Rāma and Śrī Kṛṣṇa: Out of joviality after the exertion of wrestling, They acted like gurus of dance moves and even made up songs. The word *ca* (also) is in consideration of Śrī Kṛṣṇa’s dancing mentioned earlier. “They praised while saying “*sādhu sādhu*” (*vādinau = vādinau santau*),” in other words they did a eulogy by pointing out the particularities of their various moves. Thus the *rasa* of an intense fun is mentioned. The sense of the vocative *mahārāja* is: “O you who on account of a special *bhakti* to Śrī Kṛṣṇa are the very best king!” The drift is: “Only you deserve to hear this.” In this way, in accordance with songs combined with dances, songs not so combined are to be inferred, as obtained by the sequence. Such is the intention in this section.

Baladeva Vidyābhūṣaṇa—In point of *śaśamsatuḥ* (They praised), it should be known that They also gave gem-studded necklaces and so forth.

10.18.14-16

kvacid bilvaiḥ kvacit kumbhaiḥ kvacāmalaka-muṣṭibhiḥ |
asprśya-netra-bandhādyaiḥ kvaciṁ mrga-khagehayā ||
kvacic ca dardura-plāvair vividhair upahāsakaiḥ |
kadācit spandolikayā karhicīṁ nṛpa-ceṣṭayā ||
evam tau loka-siddhābhiḥ kṛṣṇābhiḥ ceratur vane |
nady-adri-droṇi-kuñjeṣu kānaneṣu saraḥsu ca ||

kvacit—sometimes; *bilvaiḥ*—with bael fruits; *kvacit*—sometimes; *kumbhaiḥ*—with *kumbha* fruits; *kvaca*—sometimes; *āmalaka-muṣṭibhiḥ*—with handfuls of *āmalaka* fruits; *asprśya*—by tag (“being untouched”); *netra-bandha-ādyaiḥ*—blindfolding and so on; *kvacit*—sometimes; *mṛga*—of deer; *khaga*—of birds (“it goes in the sky”); *ihayā*—by the motion; *kvacit*—sometimes; *ca*—and [sometimes]; *dardura*—like frogs; *plāvaiḥ*—by jumps; *vividhaiḥ upahāsakaiḥ*—with various jokes; *kadācit*—sometimes; *spandolikayā*—by swinging; *karhicit*—sometimes; *nṛpa-ceṣṭayā*—with the gesture of a king; *evam*—in this way; *tau*—the two of Them; *loka-siddhābhiḥ kṛiḍābhiḥ*—by means of games that are well-known in the world; *ceratuḥ*—roamed; *vane*—in the forest; *nadī*—in rivers; *adri*—in mountains; *droni*—in valleys; *kuñjeṣu*—in arbors (a shady, miniature park); *kānaneṣu*—in forests (or in groves, i.e. woodlands without dense undergrowth); *saraḥsu ca*—and in lakes (or ponds).

(*tau kṛṣṇa-rāmau*) *kvacid bilvaiḥ kvacit kumbhaiḥ kvaca āmalaka-muṣṭibhiḥ* (*kvacid*) *asprśya-netra-bandhādyaiḥ kvacid mṛga-khagehayā kvacit dardura-plāvaiḥ* (*kvacid*) *vividhaiḥ upahāsakaiḥ kadācit spandolikayā karhicid nṛpa-ceṣṭayā* (*cikṛiḍatuḥ*). *evam tau loka-siddhābhiḥ kṛiḍābhiḥ vane* (*vṛndāvanākhye*) *kānaneṣu* (*ca*) *nady-adri-droni-kuñjeṣu saraḥsu ca ceratuḥ*.

Both of Them had fun sometimes with bel fruits, sometimes with *kumbha* fruits, and sometimes with handfuls of *āmalakī* fruits. They played tag, blindman’s buff, and so on. They also amused Themselves at times by mimicking the motions of deer and of birds, now and then by jumping like frogs, sometimes by cracking jokes, occasionally by swinging, and from time to time by behaving like kings. By playing popular games in this way, They rambled in the rivulets, mountains, valleys, groves, and ponds in Vṛndāvana and in other forests.

Śrīdhara Svāmī—“They were playing with fruits of the *kumbha* tree (*kumbhaiḥ* = *kumbha-vṛkṣa-phalaiḥ*), and amusing Themselves by not being tagged, by closing the eyes, etc. (*asprśya-netra-bandhādyaiḥ*)

= *asprśyatvaṁ netra-bandhaḥ ca tad-ādyaiḥ*); with gestures of deer and of birds (*mṛga-khagehayā* = *mṛgānām khagānām ca ceṣṭayā*); by jumping like frogs (*dardura-plāvaiḥ* = *maṇḍūka-plutibhiḥ*); by resting upon swings (*spandolikayā* = *dolālabanena*); and with a pastime like the kings' pastime (*nṛpa-ceṣṭayā* = *nṛpānām iva līlayā*)."

"They wandered in rivers, in mountain valleys, and in arbors (*nady-adri-droṇi-kuñjeṣu* = *nadyaḥ adri-droṇyaḥ kuñjāni ca eteṣu*)."

Sanātana Gosvāmī—Because of the word *ādya* (etc.), the following is included: playing hide-and-seek, building bridges, as well as wagers, playing dice, and rooster fights. Likewise, at midday, at the time of the Lord's rest, the amusements include: obstructing the path of the cowherd girls who are singing while going not too far with the pretense of selling dairy goods, stealing their yogurt and other dairy goods, crossing with a boat, and so forth. Other games well known in the world should be understood.

Upahāsakaiḥ (with jokes) signifies: "by various imitations, by assuming many astonishing poses, etc., which produce laughter." They had fun with all the games—which are either well-known among people or existing in the three worlds (*loka-siddhābhiḥ* = *lokeṣu prasiddhābhiḥ vartamānābhiḥ vā*)—that exist in the worlds, so what is the use of an extended description with modifiers of their names?

Vane (in the forest) means "in Śrī Vṛndavana." *Kānaneṣu* (in groves, or in forests) means: *tad-itareṣu tad-antargateṣu vā kāmyakavanādiṣu* (in Kāmyakavana and other forests that are either different from Vṛndavana or included in Vṛndavana). On that topic, details of Their amusements and attires are mentioned in *Śrī Hari-vamśa*:

cārayantau vivṛddhāni go-dhanāni śubhāni ca | ¹⁸⁵
sphīta-śasya-prarūdhāni ¹⁸⁶ *vikṣamāṇau vanāni ca* ||
kṣveḍayantau ¹⁸⁷ *pragāyantau pracinvantau ca pādapān* |

185 *śubhānanau* (*Laghu-vaiṣṇava-toṣaṇī*). Sanātana Gosvāmī's reading is confirmed in the two editions of *Hari-vamśa*.

186 *sphīta-śaspa-prarūdhāni* (*Laghu-vaiṣṇava-toṣaṇī*); *śaspa* means 'grass' whereas *śasya* means 'grain'.

187 *khelayantau* (*Laghu-vaiṣṇava-toṣaṇī*). Sanātana Gosvāmī's reading

nāmabhīr vyāharantau ca sa-vatsā gāḥ parantapau ||
niryoga-pāsair āsaktaiḥ skandhābhyām śubha-lakṣṇau |
vanamālā-kuloraskau bāla-śṛṅgāv iva ṛṣabhau ||
suvarṇāñjana-cūrṇābhāv anyonya-sadrśāmbarau |
mahendrāyudha-saṁsaktau kṛṣṇa-śuklāv¹⁸⁸ ivāmbudau ||
kuśāgra-kusumānām ca karṇa-pūrau manoramau |¹⁸⁹
vana-mārgeṣu kurvāṇau vanya-veśa-dharāv ubhau ||

“[Immediately after the killing of Dhenuka, the two sons of Vasudeva left Tālavana and entered Bhāṇḍiravana] while grazing the cows—which had grown in number, were resplendent, and had fully grown because of grass aplenty—while gazing at the forests, while playing, while singing, while plucking fruits on trees, and while calling the cows and the calves by name. With ropes, used for binding cows, attached to Their shoulders, those two scorchers of enemies had splendid characteristics. Their chests had a multitude of sylvan garlands. They were like two young-horned bulls. Their complexions resembled a powder of gold and a powder of ocular ointment. Their respective garments were alike. They were fair and dark like a white cloud and a blackish cloud connected by a rainbow, Indra’s weapon. Both of Them wore a forestial attire on the paths in the woods while making captivating ear ornaments with flowers and tips of *kuśa* grass.” (*Hari-varṇa* 2.14.2-6)

Jīva Gosvāmī—In this unit of three stanzas, he includes yet other astonishing pastimes such as wrestling. The syntactical connection is: *bilvādibhiḥ kṛtvā yāḥ kṛdās tābhiś ceratuḥ, evaṁ loka-siddhābhīr anyābhiś ca kṛdābhiś ceratuḥ*, “They wandered by playing games done with bel fruits and so on. Thus They wandered by playing popular games and other games.”

is confirmed in Rāma Teja’s edition of *Hari-varṇa*, but Jīva Gosvāmī’s reading is taken in the translation.

188 *śukla-kṛṣṇāv* (Rāma Teja’s edition)

189 *karṇa-pūram manoramam* (*Laghu-vaiṣṇava-toṣaṇī*). Sanātana Gosvāmī’s reading is confirmed in Rāma Teja’s edition of *Hari-varṇa*. However, for each variance here between the *Toṣaṇis*, except for the change to *śaspa*, Purī Dāsa specifies that half of the manuscripts of *Bṛhad-vaiṣṇava-toṣaṇī* show Jīva Gosvāmī’s readings.

Upahāsakaiḥ (with jokes) signifies: “by various imitations that generate laughter.” A pair of *kvacit*’s is to be carried forward. *Nṛpa-ceṣṭayā* (by the gestures / acts of a king) means They had paraphernalia such as a *śimhāsana* of stones on a mountain, a parasol made of flowers, and a *cāmara*; They had talented heralds, etc.

They wandered in rivers, in mountains, and in valleys (*dronī*), which means “the junctions between mountains” (*nady-adri-dronī* = *nadyaḥ adrayaḥ dronyaḥ ca*), in accordance with *Tri-kāṇḍa-śeṣa*:

kāṣṭhāgāre ’mbu-vāhinyām śaila-sandhau ca yoṣiti |
dronī na strī māna-bhede dronaḥ kāke kṛpī-patau ||

“In the feminine, *dronī* means ‘a wooden bucket’ and ‘a valley’. *Drona* means ‘a particular measure’, ‘a crow’, and ‘the husband of Kṛpī.’” (*Tri-kāṇḍa-śeṣa* 3.3.130)

Vane (in the forest) means “in Śrī Vṛndavana.” (The rest of the commentary is the same.)

Krama-sandarbha—*Dronī* denotes *dronyaḥ* (valleys) (the plural of *dronī*) and signifies the junctions between mountains. The ending in a short letter should be pondered.¹⁹⁰ *Kānaneṣu* (in groves, or in forests) means *antarvaneṣu* (inner forests).

Viśvanātha Cakravartī—*Kvacid bilvaiḥ* (sometimes with bel fruits) means that one bel fruit would be thrown up into the air and another one would be thrown to hit it. *Kumbhaiḥ* means *kumbha-vṛkṣa-phalaiḥ* (with fruits of the *kumbha* tree). *Asprīya* (tag) is the game in terms of not desiring to give a touch and desiring to do so. In that regard, victory belongs to the one who touches, and defeat is the lot

190 In the verse, *dronī* changed to *droni* because the fifth syllable of the *anuṣṭup* meter must be short. However, *droni* too is grammatically proper. The commentary on the verse of *Tri-kāṇḍa-śeṣa* quoted above says: *dronīr anyatra*, “*Dronī* is also seen” (*Sārārtha-candrikā* 3.3.130). In that sense, *dronī* is made by adding the suffix *ni[t]* after the verbal root *dru gatau* (to run, melt, go) (*Uṇādi-sūtra* 4.52). The derivation is: *dravanti gacchanti yatra sa droniḥ*, “A valley is that in which things go” (*Svāmi-dayānanda-vṛtti* 4.52).

of the one who does not. If one rightly guesses the person who shut one's eyes with both hands after unnoticeably coming from behind, he is the winner, otherwise he is the loser. In every instance the flute, stick, etc., of the loser is the prize of the winner.

Concerning the deeds of deer and of birds: There are cooing or cackling sounds, etc., in a mutual fight among those who have the forms of birds and so on. *Kadācit spandolikayā* denotes: *śrāvaṇa-śukla-tṛtīyām ārabhya dolāndolanena* (by swinging, starting on the third day of the bright fortnight of July-August). *Nṛpa-ceṣṭayā* (by the gesture of a king) denotes a gesture like a king's, in a toll station, consisting in obstructing the girls of Vraja with the intent to take a fee. *Droṇi* denotes *dronyaḥ* (valleys) and signifies the junctions between mountains.

Baladeva Vidyābhūṣaṇa—These three verses are taken as a whole. The word *cikṛīdatuḥ* (the two of Them had fun) is to be added to the syntactical connection of the first verse; the same applies to the second verse. *Dardura-plāvaiḥ* portends: *dardurāṇām iva plāvaiḥ nirjharāṇām kūrdaṇaiḥ*, “by jumps like frogs jump: by leaps from waterfalls.”¹⁹¹

This pastime of Hari, the Lord of all, with devotees whose qualities were similar to His was appearing in Vṛndātavī, whose primary aspect is sweetness, yet it is hard to come by in places where His *aīśvarya* is predominant, such as Vaiṣṇava. Sometimes He would play diverse games, whose purpose was an intense fun, with five or six friends in a beautiful, solitary place.

Vallabhācārya—The game with bel fruits consists in throwing them like balls. *Kumbha* fruits are small. They were playing with *āmala* by making them move around on one's hand. The game of *aspr̥śya* (tag) is well known as *karpadikā* and as *varavartikā*. The game of

191 The definition of *dardura* is: *darduras toyade bheke vādyā-bhāṇḍādrī-bheda* (cloud), *bheka* (frog), *vādyā-bhāṇḍā-bheda* (a type of musical instrument) and *adri-bheda* (a type of hill)” (*Medini-koṣa, ra-trikam* 167). Grammatically, the word *dardura* is a *carkarita* made from the verbal root *dṛ̥ vidārane* (9P) (to tear, split, break). *Vācaspatya* gives the derivation: *dṛ̥nāti karṇau śabdena, urac ni*, “It breaks both ears with sound. *Ura[c]* is a replacement (by *Uṇādi-sūtra* 1.40).”

covering the eyes is known as *akṣi-mudrikā*. Due to the word *ādi* (etc.), ahead he will mention the game of hide-and-seek, and also the game of climbing on shoulders and the game played on one foot. ‘By the motions of birds’ denotes ‘by motions like peacocks’ and so on. Sometimes they would make leaps like frogs. After jumping in the middle of a lake, they would go and jump continuously. That wasn’t so hard: It was well known to the boys then. They would jump and leap, and so *vividhaiḥ* in syntactically connected in both places (by various jumps like frogleaps and by various jokes): *upahāsakaiḥ* denotes humorous expressions and gestures. *Kuñjas* are impervious locations endowed with grass. In *kānaneṣu*, *kānanāni* means *nibiḍa-vanāni* (dense woodlands). The rivers were small.

Anvitārtha-prakāśikā—*Kva ca* signifies *kvacit*.

10.18.17

paśūnś cārayator gopais tad-vane rāma-kṛṣṇayoḥ |
gopa-rūpī pralambo ’gād asuras taj-jihīṣayā ||

paśūn—the animals; *cārayatoḥ*—while the two of Them were herding; *gopaiḥ*—with the cow herders; *tad-vane*—in that forest (or in a forest among them, etc.); *rāma-kṛṣṇayoḥ*—while Rāma and Kṛṣṇa; *gopa-rūpī*—who had the form of a cowherd; *pralambah*—Pralamba; *agāt*—went; *asuraḥ*—a demon; *taj-jihīṣayā*—with the desire to abduct Them.

tad-vane rāma-kṛṣṇayoḥ gopaiḥ (saha) paśūn cārayatoḥ (satoḥ),
pralambah (nāma) asuraḥ gopa-rūpī (san) taj-jihīṣayā agāt.

While Rāma and Kṛṣṇa were grazing the cows in a forest with the cow herders, Pralamba, a demon who had the shape of a cowherd, arrived with the intent to kidnap Them.

Śrīdhara Svāmī—“While They were tending cows (*cārayatoḥ* = *cārayatoḥ satoḥ*) in that forest (*tad-vane* = *tasmin vane*), he went with the intent to kidnap the two of Them (*taj-jihīṣayā* = *tayoḥ jihīṣayā*).”

Sanātana Gosvāmī—After narrating a sweeter-than-sweet set of popular pastimes filled with a special *aiśvarya* in this fashion, now he mentions an uncommon one where the *aiśvarya* was manifest and which was tailor-made for Balarāma. They were in Vṛndāvana with the cowherds (*gopaiḥ tad-vane = gopaiḥ saha śrī-vṛndāvane*).

The mention of Kṛṣṇa at first is because He alone is predominant everywhere, and specifically because only He is the inciter this time, in the killing of Pralamba.¹⁹²

Jīva Gosvāmī—(Additions are underlined.) After narrating a sweeter-than-sweet set of popular pastimes filled with a special *aiśvarya* in this fashion, now he mentions an uncommon one where the *aiśvarya* was manifest and which was tailor-made for Baladeva. Some cow herder stayed at home on that day: Pralamba assumed his form.

10.18.18

*taṁ vidvān api dāśārha bhagavān sarva-darśanaḥ |
anvamodata tat-sakhyam vadham tasya vicintayan ||*

taṁ—him; *vidvān api*—although knowing; *dāśārhaḥ*—a descendant of Daśārha; *bhagavān*—the Lord; *sarva-darśanaḥ*—who sees all; *anvamodata*—sanctioned; *tat sakhyam*—his friendship; *vadham tasya*—killing him; *vicintayan*—while contemplating upon.

dāśārhaḥ bhagavān sarva-darśanaḥ taṁ vidvān api tasya vadham vicintayan tat-sakhyam anvamodata.

Though He, who sees all, knew who he was, the Lord, a descendant of Daśārha, sanctioned his friendship while contemplating on killing him.

Sanātana Gosvāmī—*Dāśārhaḥ* (descendant of Daśārha) connotes: *śrī-yadu-kulābdhi-candraḥ* (the moon from the ocean of Yadu's

192 Actually Kṛṣṇa is mentioned second in the compound, and that is because He is secondary in this pastime. No other reading of the verse is listed.

dynasty), thus the reason for expanding the renown of Baladeva as a brother is pointed out. Or, by killing Pralamba, who was mentioned at the outset as a primary figure in the destruction of the Yadu dynasty, with *pralamba-baka-cāṇūra* and so on, “[Mighty Kamsa, accompanied by] Pralamba, Baka, Cāṇūra [etc., oppressed the Yadus]” (*Bhāgavatam* 10.2.1), it is said in consideration of a special benefit for the Yadu dynasty.

Sarva-darśanaḥ means “He sees everything” i.e. He does everything directly (= *sarvaṁ paśyati* = *sākṣāt karoti*). Alternatively: *sarveṣāṁ darśanaṁ jñānaṁ yasmāt* (He from whom there is the knowledge of all). Optionally: *sarvāṇi darśanāni śāstrāṇi vaiśeṣikādini vā ṣaṭ yasmin tātparyataḥ vartante iti saḥ* (He in whom all the scriptures, or the six *darśanas*, beginning from Vaiśeṣika, abide, on account of the purport).

He is *sarva-darśana* because: *bhagavān*, He is Parameśvara in person, consequently: “though He knew him (*vidvān api* = *jānan api*), He was cogitating in a specific way” (*vicintayan* = *viśeṣeṇa cintayan*), i.e. in order to expand the renown of the elder brother He was contemplating on him as follows: “He should be killed by him, after he mounts his shoulders. And for the sake of that, after putting him on My side in a game of ‘passengers and carriers’, I Myself, having become defeated, will make him defeated too.” Therefore He sanctioned friendship with him (*tat-sakhyam* = *tena sakhyam*), a stranger, nay, a devil whose mind was pure evil, otherwise there is no accomplishment of Baladeva’s easily mounting his high shoulders.

Jiva Gosvāmī—*Dāśārhaḥ* is said in consideration of a special benefit for the Yadu dynasty by killing Pralamba who was mentioned at the outset as a primary figure in the destruction of the Yadu dynasty, with *pralamba-baka-cāṇūra* and so on (see above). The reason for knowing this is: *sarva-darśanaḥ*, “omniscient” (= *sarva-jñāḥ*), because: *bhagavān*.

Vicintayan (while contemplating) means “while considering in the way about to be said.” He sanctioned his friendship (*tat-sakhyam* = *tasya sakhyam*), i.e. an action—this amounts to an endeavor—related to a friend (*sakhyam* = *sakhyuḥ karma*) (*karma* = *ceṣṭām iti yāvat*).¹⁹³

193 Fittingly, ‘Pralamba’ means ‘he who is eminently delaying’.

Viśvanātha Cakravartī—He was contemplating, meaning He determined to do this: “I will kill him by this method.”

Baladeva Vidyābhūṣaṇa—Dāśārha is Kṛṣṇa.

10.18.19

tatropāhūya gopālān kṛṣṇaḥ prāha vihāra-vit |
he gopā vihariṣyāmaḥ dvandvī-bhūya yathā-yatham ||

tatra—there (or in that regard, i.e. in reference to His cogitation); *upāhūya*—after summoning; *gopālān*—the cow herders; *kṛṣṇaḥ*—Kṛṣṇa; *prāha*—spoke; *vihāra-vit*—He who knows amusements; *he gopāḥ*—hey cowherds; *vihariṣyāmaḥ*—we will play; *dvandvī-bhūya*—having become a pair; *yathā-yatham*—rightly (as is suitable, i.e. mix-and-match).

kṛṣṇaḥ vihāra-vit tatra (vartamānān) gopālān upāhūya prāha (sma):
“he gopāḥ! (vayaṁ) yathā-yatham dvandvī-bhūya vihariṣyāmaḥ.”

Kṛṣṇa knows amusements. He summoned the cow herders there and announced: “Hey cowherds, let’s make two teams. We can pair off appropriately and play.”

Śrīdhara Svāmī—*Yathā-yatham dvandvī-bhūya* signifies: “by becoming pairs in conformity with age, strength, etc.” (= *vayo-balādy-anurūpaṁ dvandvī-bhūya*).

Sanātana Gosvāmī—*Tatra* signifies either *tad-vadhe nimitte* (for the purpose of killing him), or *tad-vane* (in that forest). He eminently spoke (*prāha* = *prakarṣeṇa āha*), because He was enchanting to Pralamba too. The sense of *vihāra-vit* is: *kṛīḍā-prakāraṁ vetti*, “He knows the method of the game: “By becoming pairs, it will easy for the elder brother to mount Pralamba’s shoulders.”” Or *vihāra-vit* denotes: *vāhya-vāhaka-lakṣaṇa-vividha-kṛīḍā-prakārābhijñāḥ* (fully conversant with diverse methods of the game of ‘passengers and carriers’).

Jiva Gosvāmī—“For the purpose of killing him (*tatra* = *tad-vadhe nimitte*), He eminently spoke (*prāha* = *prakarṣeṇa āha*), because He was enchanting to Pralamba too. He is *vihāra-vit* inasmuch as only He is completely knowledgeable about that.

10.18.20

tatra cakruḥ parivṛḍhau gopā rāma-janārdanau |
kṛṣṇa-saṅghaṭṭinaḥ kecid āsan rāmasya cāpare ||

tatra—in that regard (or among them); *cakruḥ*—they made; *parivṛḍhau*—the two leaders; *gopāḥ*—the cowherds; *rāma-janārdanau*—Rāma and Janārdana; *kṛṣṇa-saṅghaṭṭinaḥ*—they who belong to Kṛṣṇa’s gang; *kecit*—some [cowherds]; *āsan*—became; *rāmasya*—Rāma’s; *ca*—and; *apare*—the others.

gopāḥ rāma-janārdanau parivṛḍhau cakruḥ. tatra kecit kṛṣṇa-saṅghaṭṭinaḥ (āsan), apare ca rāmasya (saṅghaṭṭinaḥ jātāḥ).

The cowherds made Rāma and Janārdana the two leaders. Some among them went on Kṛṣṇa’s side and the others went on Rāma’s side.

Śrīdhara Svāmī—*Parivṛḍhau* means *nāyakau* (two leaders). “Some became members of Kṛṣṇa’s side (*kecit kṛṣṇa-saṅghaṭṭinaḥ* = *kecana kṛṣṇa-pakṣīyāḥ*).”

Sanātana Gosvāmī—“In that regard, that is, in the game with two teams (*tatra* = *dvandva-vihāre*), the cowherds chose two leaders.” This had not occurred previously because Those two have natural modesty and other virtues.

The name Janārdana is said with the intent to express either: (1) Pralamba’s death: *janam duṣṭam ardayati*, “He hurts bad people,” or (2) the cowherds’ request for leadership: *janaiḥ sevakaiḥ ardayate yācyate*, “He is solicited by servants.”

In the second half of the verse, the mention of Kṛṣṇa’s *sakhas* at first is because from the start everyone turned out on Kṛṣṇa’s side, due to a strong preference for Him. The others too, including Śrīdāmā and Vṛṣabha, were Kṛṣṇa’s dear friends and had presence

of mind when Kṛṣṇa made signals to them. It was like in the water game mentioned in *Śrī Hari-varṇśa*, where His sons were on Balarāma's side and his sons were made by Him to be on His side.

Jīva Gosvāmī—Even though there was friendship in a common way, the cow herders chose two leaders, one for each side, for the sake of the Rasa of a game. Their mutual close relation can be explained exactly in that way. For example, in the water game mentioned in *Hari-varṇśa*, His own sons were on Balarāma's side and his sons were made by Him to be on His side. Therefore Śrīdāmā and others turned out in Rāma's gang. 'Rāma' is said with the intent to express the giving of pleasure (*ramaṇa*). 'Janārdana' is said to signify being solicited by everyone as the fulfiller of their own inner desires by those various games.

Viśvanātha Cakravartī—Some went in Kṛṣṇa's gang (*kṛṣṇa-saṅghaṭṭinaḥ* = *kṛṣṇasya saṅghaṭṭaḥ yūthaḥ tad-gataḥ*)."

10.18.21

ācerur vividhāḥ kṛīḍā vāhya-vāhaka-lakṣaṇāḥ |
yatrārohani jetāro vahanti ca parājītāḥ ||

āceruḥ—they performed; *vividhāḥ*—various; *kṛīḍāḥ*—games; *vāhya*—[being] a passenger; *vāhaka*—[being] a carrier; *lakṣaṇāḥ*—whose characteristic is; *yatra*—in regard to which [games]; *ārohani*—mount; *jetāraḥ*—the winners; *vahanti*—carry; *ca*—and; *parājītāḥ*—the losers.

(*te gopāḥ*) *vividhāḥ kṛīḍāḥ vāhya-vāhaka-lakṣaṇāḥ āceruḥ, yatra jetāraḥ (parājītān gopān) ārohani, parājītāḥ ca (tān jetṛn) vahanti.*

Gaṅgā Sahāya (*Anvitārtha-prakāśikā*)—
yatra (kṛīḍāsu) jetāraḥ ārohani, parājītāḥ ca (tān) vahanti, (tāḥ) vāhya-vāhaka-lakṣaṇāḥ vividhāḥ kṛīḍāḥ āceruḥ.

The cowherd boys performed various games characterized by riding piggyback on a playmate. The winners got to mount, and the losers had to carry them.

Sanātana Gosvāmī—They played various games such as the one called *hariṇākrīḍana* (the game of [hopping like] deer: Potato Sack Race). For example, in *Viṣṇu Purāṇa*:

*hariṇākrīḍanaṁ nāma bāla-kṛīḍanakam tataḥ |
prakurvanto hi te sarve dvau dvau yugapad utpatan ||*

“All of them performed the children’s game called *hariṇākrīḍana*. They paired off and leaped simultaneously.”¹⁹⁴ (VP 5.9.12)

Jīva Gosvāmī—(The commentary is the same.)

Viśvanātha Cakravartī—However, with *yatra* and so on he expounds upon the sense of *vāhya-vāhaka-lakṣaṇāḥ* (characterized by ‘passengers and carriers’). Therefore, in a game of tag, if someone of Rāma’s group touches someone of Kṛṣṇa’s group, all those in Rāma’s party are defeated: they carry in a respective manner (*yathā-yatham*). Likewise, if they win, those on Kṛṣṇa’s side carry those on Rāma’s side. It’s like that also in regard to the game of *netra-bandha* (blindfolding), and so on.

Anvitārtha-prakāśikā—“In regard to which games (*yatra* = *yāsu kṛīḍāsu*) the winners mount and the losers carry the winners, they played those diverse games whose characteristic, i.e. outcome, is that one boy is carried and the other is the carrier” (*vāhya-vāhaka-lakṣaṇāḥ vividhāḥ* = *vāhyatvaṁ vāhakatvaṁ ca lakṣaṇam yāsu tathā vividhāḥ*) (*lakṣaṇam* = *phalam*).

194 The same verse is seen in *Hari-vaṁśa* 2.14.18. Śrīdhara Svāmī comments as follows: *hariṇeti, hariṇākrīḍanam utplutyotplutya gamanam yatra dvayoḥ yas tvarato yāti sa jetā itaras tu jitaḥ. atra ca jito jetāraṁ vahan bhāṇḍirakam vaṭam nītvā punar utpluti-sthānam nayed iti paṇa-bandhaḥ, “Hariṇākrīḍana is the game in which one goes by jumping again and again. Out of two, the one who goes quickly is the winner; the other is the loser. In this regard also, the loser carries the winner to the banyan tree called Bhāṇḍiravaka and keeps carrying him to the place of jumping. Thus there is a wager” (Ātma-prakāśa 5.9.12). This last sentence is a reiteration of Viṣṇu Purāṇa 5.9.15. Thus hariṇākrīḍana can be equalled to the game called ‘potato sacks’: Participants, whose feet are in tied up potato sacks, jump to a finish line.*

10.18.22

*vahanto vāhyamānāś ca cārayantaś ca go-dhanam |
bhāṇḍīrakam nāma vaṭam jagmuḥ kṛṣṇa-purogamāḥ ||*

vahantaḥ—while carrying; *vāhyamānāḥ ca*—and while being caused to be carried; *cārayantaḥ ca go-dhanam*—and while tending the multitude of cows; *bhāṇḍīrakam nāma*—named Bhāṇḍīraka; *vaṭam*—to the banyan tree; *jagmuḥ*—they went; *kṛṣṇa-puraḥ-gamāḥ*—among whom Kṛṣṇa was going in front.

(*gopāḥ*) *kṛṣṇa-purogamāḥ vahantaḥ (ca) vāhyamānāḥ ca go-dhanam cārayantaḥ ca bhāṇḍīrakam nāma vaṭam jagmuḥ*.

While carrying, while being carried, and while tending cows, the cowherds, among whom Kṛṣṇa was going in front, went to the banyan tree named Bhāṇḍīra.

Śrīdhara Svāmī—*Vāhyamānāḥ* means “being carried by the back” (= *prsthena ūhyamānāḥ*).

Sanātana Gosvāmī—“And while being carried, that is, even while being mounted on the back (*vāhyamānāḥ ca = ūhyamānāḥ ca = prsthādy-ārūdhāḥ api*), they were also tending the cows (*ca go-dhanam = go-dhanam api*).”

The suffix *ka* is used in the sense of a name: *bhāṇḍīrakam nāma* signifies: *bhāṇḍīrakam nāma*. The meaning is: *bhāṇḍīrākhyam* (known as Bhāṇḍīra). Or it is a banyan tree in name only (*nāma = nāmnā eva*): In truth, however, it is the best of trees: a wish-fulfilling tree. Further, it is described in *Śrī Hari-varṇa*:

*dadarśa vipulodagra-śākhinam śākhinām varam ||
sthitaṁ dharanyām meghābham nibiḍam dala-saṅcayaiḥ |
gaganārdhocchritākāraṁ¹⁹⁵ parvatābhoga-dhāriṇam ||¹⁹⁶
nila-citrāṅga-varṇaiś ca sevitaṁ bahubhiḥ khagaiḥ |*

195 *gaganārdhotthitākāraṁ* (Laghu-vaiṣṇava-toṣaṇī)

196 *pavanābhoga-kāriṇam* (Laghu-vaiṣṇava-toṣaṇī)

phalaiḥ pravālaiś ca ghanaiḥ sendracāpa-ghanopamam ||
bhavanākāra-viṭapaṁ latā-puṣpa-sumaṇḍitam |
viśāla-mūlāvanataṁ pavanāmbhoda-dhārinam ||
ādhipatyam ivānyeṣāṁ tasya deśasya śākhinām |
kurvāṇaṁ śubha-karmāṇaṁ nirāvarṣam¹⁹⁷ anātapam ||
nyagrodhaṁ parvatāgrābhaṁ bhāṇḍiraṁ nāma nāmataḥ ||

“[One day, while wandering in that forest with the cows,] He saw the best of trees. Its branches were extensive and lofty. With its foliage, it was compact: it looked like a cloud on Earth. Its expanse was the size of a mountain and its form sheltered half of the sky. It was inhabited by many blue birds that had amazing limbs and sounds. With its dense fruits and leaves it resembled a cloud with a rainbow. Its boughs were the size of houses. It was nicely adorned with creepers and flowers. It stooped to its broad roots. It maintained the wind and the clouds. It was as if the overlord of other trees in that area, while effecting pleasant deeds: protection from rain and from blazing sunrays. The banyan tree named Bhāṇḍira was like a mountain top.” (*Hari-varṇa* 2.11.18-23)

The purpose in going to that famous place was to expand the fame of the elder brother. Or it was for the sake of happy games in the ample and cool shade of it in the summer. Or perhaps it was for the purpose of the glory only of the Bhāṇḍira, which is dear to Him. Therefore: *kṛṣṇa-purogamāḥ*, “they among whom the one going in front is Lord Kṛṣṇa, who attracts all” (= *kṛṣṇaḥ sarvākārṣakah bhagavān purogamāḥ agra-gāmī yeṣāṁ te*).

Jīva Gosvāmī—*Vāhyamānāḥ* denotes *ūhyamānāḥ* (while being carried), i.e. *skandhārūḍhāḥ* (mounted on the shoulders). Regarding *bhāṇḍirakam*, the suffix *ka[n]* is used in the sense of a name. *Nāma* means *prasiddhi* (well-known). Further, it is described in *Śrī Hari-varṇa* (see above). Going there was because it was suitable for games in the summer.

197 *tirovarṣam* (*Laghu-vaiṣṇava-toṣaṇī*). All the readings in *Brhad-vaiṣṇava-toṣaṇī* are confirmed in Rāma Teja’s edition of *Hari-varṇa* (Caukhambā).

Viśvanātha Cakravartī—“They went to the Bhāṇḍīraka banyan tree” (*bhāṇḍīrakam vaṭam jagmuḥ*). This means: That banyan tree was selected as the place for alighting. The place for mounting should be understood to be near it.

Anvitārtha-prakāśikā—*Vāhyamānāḥ* means *prṣṭhena ūhyamānāḥ*. The suffix *[ṇ]/i/[c]* (the causative affix) is added in the sense of *svārtha* (without a change in meaning).

10.18.23

rāma-saṅghaṭṭīno yarhi śrīdāma-vṛṣabhādayaḥ |
kṛīḍāyām jayinaś tāṁś tān ūhuḥ kṛṣṇādayaḥ nṛpa ||

rāma-saṅghaṭṭīnaḥ—the members of Rāma’s group; *yarhi*—when; *śrīdāma-vṛṣabha-ādayaḥ*—Śrīdāmā, Vṛṣabha, etc.; *kṛīḍāyām*—in a game; *jayinaḥ*—victors; *tān tān*—those respective ones; *ūhuḥ*—carried; *kṛṣṇa-ādayaḥ*—Kṛṣṇa and the others; *nṛpa*—O king.

nṛpa! yarhi (ye ye) rāma-saṅghaṭṭīnaḥ śrīdāma-vṛṣabhādayaḥ
kṛīḍāyām jayinaḥ (babhūvuḥ, tarhi) kṛṣṇādayaḥ tān tān ūhuḥ.

When Śrīdāmā, Vṛṣabha, and others in Rāma’s party became victorious in a game, Kṛṣṇa and the others carried them, O king.

Sanātana Gosvāmī—Everyone’s respective victory and defeat were pointed out before with *vahanto vāhyamānāś ca* (while carrying and while being carried), and now, in two verses, while mentioning the defeat of those on Śrī Kṛṣṇa’s side by His will, so that Śrī Baladeva mounts Pralamba’s shoulders, he talks about the victory of those on Rāma’s side. Subala and other boys are meant by the word *ādi* (et al.). The drift is: Such is the nature of childhood games. The vocative *nṛpa* (O king), addressed to Parīkṣit, is because Śukadeva was utterly amazed that the Lord so completely came under the control of His devotees.

Jīva Gosvāmī—The syntactical connection is: *yarhi ye ye śrīdāma-vṛṣabhādayaḥ kṛīḍāyām jayinaḥ babhūvuḥ, tarhi tāṁś tān kṛṣṇādayaḥ*

ūhuh, “When Śrīdāmā, Vṛṣabha, and others became victorious in a game, Kṛṣṇa and the others carried them severally.”

10.18.24

*uvāha kṛṣṇo bhagavān śrīdāmānam parājitaḥ |
vṛṣabham bhadrasenas tu pralambo rohiṇī-sutam ||*

uvāha—carried; *kṛṣṇaḥ bhagavān*—Lord Kṛṣṇa; *śrīdāmānam*—Śrīdāmā; *parājitaḥ*—who was defeated; *vṛṣabham*—Vṛṣabha; *bhadrasenaḥ*—Bhadrasena; *tu*—but (or only, or and); *pralambaḥ*—Pralamba; *rohiṇī-sutam*—Rohiṇī’s son.

kṛṣṇaḥ bhagavān parājitaḥ śrīdāmānam uvāha. bhadrasenaḥ tu (parājitaḥ) vṛṣabham (uvāha). pralambaḥ (parājitaḥ) rohiṇī-sutam (uvāha).

Defeated, Kṛṣṇa, the Lord, carried Śrīdāmā, Bhadrasena carried Vṛṣabha, and Pralamba carried Rohiṇī’s son.

Sanātana Gosvāmī—The sense of *bhagavān* (the Lord) is: *bhakta-vaśyatādi-guṇa-pradarśakaḥ* (He is demonstrating qualities such as being under the control of devotees). There is another explanation: Someone might wonder, “How could Śrīdāmā tolerate that?” In response he says *bhagavān*, which denotes: *parama-kautukī* (He has the topmost mojo). Another reason is: *kṛṣṇaḥ*, which signifies *nija-prāṇeśvaraḥ*, “the master of his own life force,” the idea being that he has affection only for Him in order to evoke His mojo. Referring to Balarāma as ‘Rohiṇī’s son’ implies that Pralamba was under the impression that Balarāma is different from Kṛṣṇa, because of being her son, and so he carried him away with the purpose of abducting him, failing to consider the mutual affection between the two of Them.

Jīva Gosvāmī—Concerning *bhagavān*, this joke is implied: “To all of you He is God, but to us He was defeated by the Vrajavāsīs.” ‘Rohiṇī’s son’ is said with regard to ignorance about his power, because of Him.

ANNOTATION

Both in *Hari-varṇa* (*śrīdāmam ajayat kṛṣṇaḥ*, 2.14.21) and in *Viṣṇu Purāṇa* (*śrīdāmānam tataḥ kṛṣṇaḥ pralambam rohiṇī-sutah, jītavān*, 5.9.14) it is said that Kṛṣṇa defeated Śrīdāmā. In reference to Viśvanātha Cakravartī's commentary on verse 10.18.21, it is assumed that Kṛṣṇa's team lost and as so Kṛṣṇa was classed as a loser; but this is not substantiated in those scriptures. Both of them state that all the others on Balarāma's side were defeated by those on Kṛṣṇa's side: *gopālaiḥ kṛṣṇa-pakṣīyair gopālās tv apare jītāḥ* (*Hari-varṇa* 2.14.21); *kṛṣṇa-pakṣīyair gopair anye parājītāḥ* (*Viṣṇu Purāṇa* 5.9.14). This is confirmed by Śrīdhara Svāmī: *anye śrīdāma-pakṣīyāḥ*, "The others are the ones on Śrīdāmā's side" (*Ātma-prakāśa* 5.9.14). Having said that, the strikingness in Kṛṣṇa's carrying Śrīdāmā consists in a reversal: Śrīdāmā is Garuḍa (*Laghu-bhāgavatāmṛta* 1.5.374).

10.18.25

aviśahyaṁ manyamānaḥ kṛṣṇam dānava-puṅgavaḥ |
vahan drutatarām prāgāt avarohaṇataḥ param ||

aviśahyam—invincible; *manyamānaḥ*—thinking; *kṛṣṇam*—Kṛṣṇa; *dānava-puṅgavaḥ*—the best among demons; *vahan*—while carrying; *druta-taram*—more than quickly; *prāgāt*—he went; *avarohaṇataḥ param*—beyond the place for alighting.

(*pralambah*) *dānava-puṅgavaḥ kṛṣṇam aviśahyaṁ manyamānaḥ*
(baladevaṁ) vahan avarohaṇataḥ param drutatarām prāgāt.

Thinking that Kṛṣṇa was invincible, the best of demons, who was carrying Baladeva, went posthaste beyond the place for alighting.

Śrīdhara Svāmī—To cheat Kṛṣṇa's sight, he went far (*param prāgāt* = *dūram agāt*) from the limit—by the derivation: *avaruhya* 'sminn *ity avarohaṇam maryādā tataḥ* (alighting is done here, and so it is called a limit).

Sanātana Gosvāmī—"But why didn't he try to kidnap Śrī Kṛṣṇa, the main enemy of Kāṁsa?" Suspecting this, he says *aviśahyam* (Kṛṣṇa

is “invincible”). Therefore, having become a member of Kṛṣṇa’s group, “he was carrying Baladeva” (*vahan* = *baladevaṁ vahan san*), because: *dānava-puṅgavaḥ*, i.e. *dānaveṣu puṅgavaḥ* (of demons he is the best), which means: *balādinā atiśreṣṭhaḥ* (the very best on account of power etc.). Or, for the purpose of killing him by means of Śrī Baladeva, he was carrying Baladeva only by Śrī Kṛṣṇa’s will.

“He went eminently, that is, without confusion (*prāgāt* = *prakarṣeṇa gataḥ*) (*prakarṣeṇa* = *avaikalyādinā*), farther than the limit for getting down (*avarohanataḥ param* = *avatāraṇa-sīmātaḥ parataḥ*).” For instance, in *Śrī Viṣṇu Purāṇa*:

te vāhayantas tv anyonyaṁ bhāṇḍira-skandham etya vai |
punar nivaritāḥ sarve ye ye pūrvam parijitāḥ ||
saṅkarṣaṇaṁ tu skandhena śīghram utkṣipyā dānavaḥ |
na tasthau prajāgāmaiva sa-candra iva vāridaḥ ||

“They carried one another to the trunk of the Bhāṇḍira tree, but from there the losers carried the victors back to the starting ground. The demon quickly got Saṅkarṣaṇa on his shoulders, but swiftly went into the sky, like a raincloud with the moon on its back.” (*Viṣṇu Purāṇa* 5.9.15-16)

The reason for going farther than the limit is *aviśahyam* (invincible). This means he was thinking, “As long as I remain within the sight of Kṛṣṇa, I will not be able to do anything to him.” Although he was the most eminent of the demons, and although he had come there to kidnap both of Them (10.18.17), he only took away Baladeva for that reason.

Jīva Gosvāmī—(The commentary is the same. In addition:) To kill him through Śrī Rāma, Śrī Kṛṣṇa covered the former’s fiery energy and evidenced His own. Pralamba went beyond the place for getting down; that place was the trunk of the Bhāṇḍira tree (*avarohanataḥ* = *bhāṇḍira-skandhāt*). For instance, in *Śrī Viṣṇu Purāṇa*... (see above).

10.18.26

tam udvahan dharāṇi-dharendra-gauravaṁ
mahāsuro vigata-rayo nijam vapuḥ |

*sa āsthitaḥ puraṭa-paricchado babhau
taḍid-dyumān uḍupati-vāḍ ivāmbudaḥ ||
(rucirā)*

tam—Him; *udvahan*—while carrying high; *dharāṇi-dhara*—of mountains (“which support, i.e. maintain, the Earth”¹⁹⁸); *indra-gauravam*—whose heaviness [is like the heaviness] of the king; *mahā-asuraḥ*—big demon; *vigata-rayah*—he whose speed went away; *nijam*—own; *vapuḥ*—body; *sah*—he (or that); *āsthitaḥ*—assumed; *puraṭa*—golden; *paricchadaḥ*—who has paraphernalia; *babhau*—he shone; *taḍit*—[of the splendor] of lightning; *dyumān*—which has the splendor; *uḍu-pati*—the moon (“the lord of stars”); *vāḍ*—which is carrying; *iva*—like; *ambudaḥ*—a cloud (“giver of water”).

*sah (pralambah) tam (balarāman) dharāṇi-dharendra-gauravam
udvahan vigata-rayah nijam vapuḥ āsthitaḥ mahāsurah puraṭa-
paricchadaḥ, ambudaḥ taḍid-dyumān uḍupati-vāḍ iva (bhāti),
babhau.*

While transporting Him, who was heavy like Sumeru, the king of mountains, Pralamba lost momentum. Assuming his own form, the huge demon, bearing golden ornaments, had splendor like a cloud illumined by lightning flashes and carrying the moon.

Śrīdhara Svāmī—He was carrying Him, whose heaviness was like the king of mountain’s (*dharāṇi-dharendra-gauravam* = *dharāṇi-dharendra-vad gauravam yasya tam*). He assumed his own form: his demoniac form (*nijam* = *āsuram*). *Puraṭa-paricchadaḥ* means *suvarṇālankārah* (he has golden ornaments). *Taḍid-dyumān* signifies *vidyud-diptimān* (it has the effulgence of lightning); this is a comparison with the ornaments. *Uḍupati-vāḍ* (carrying the moon) is a comparison with Rāma. The derivation is: *uḍu-patiṁ vahati ity uḍupati-vāḍ*, “it carries the lord of stars, and so it is *uḍupati-vāḍ*”

198 Mountains support life on Earth because during dissolutions, at the end of a *manvantara*, the species and the seeds can remain on mountain tops.

(the moon).”¹⁹⁹ In that way Pralamba “shone like a cloud shines,” if lightning were to flash around a cloud above which the moon shines.

Sanātana Gosvāmī—While carrying him high (*udvahan* = *uccair vahan*)—by the path of the sky (*udvahan* = *ākāśa-mārgena vahan*)—, him whose weight was even heavier than Sumeru, the king of mountains (*dharaṇi-dharendra-gauravam* = *sumeruḥ tasmād api bhāraḥ yasya*)—because he manifested it at that time due to knowing him as a demon—he, though a big demon called Pralamba, lost momentum (*vigata-rayah* = *naṣṭaḥ vegah yasya saḥ*). Therefore he assumed his own body, that is, his natural demoniac body. For example, in *Śrī Viṣṇu Purāṇa*:

*asahan rauhiṇeyasya sa bhāraṁ dānavottamaḥ |
vavrdhe sumahā-kāyaḥ prāvṛṣṭiva balāhakaḥ ||*

“Unable to carry the weight of Rohiṇi’s son, that topmost demon increased in size. His body became big like a cloud in the rainy season.” (*Viṣṇu Purāṇa* 5.9.17)

By the comparison with a cloud (*ambudaḥ*), his dark color is implied.

Jīva Gosvāmī—“While carrying him high—on the shoulders (*udvahan* = *uccair skandhe vahan*)—, him whose weight was even heavier than Sumeru (*dharaṇi-dharendra-gauravam* = *sumeruḥ tasmād api bhāraḥ yasya*)...” Balarāma’s weight increased because, after finding it funny that Pralamba had gone past the limit, he became quite astonished, but then he became suspicious, and so manifested a surplus of weight. “Pralamba, a big demon, assumed his own, i.e. demoniac, body.” For example, in *Śrī Viṣṇu Purāṇa*... (see above).

Viśvanātha Cakravartī—He was carrying him highly, i.e. with great force (*udvahan* = *utkaṭa-balatayā eva vahan*), because: *dharaṇi-*

199 This is substantiated in *Hari-varṇa*: *nakṣatrāṇām guruḥ somaḥ*, “The moon is the guru of constellations” (1.52.44). *Uḍupati-vāt* is a causative form of the verbal root *vah prāpane* (to carry), and so when the suffix *[k/ vi/p]* is applied there is no *samprasāraṇa*.

dharendra-gauravam, “his heaviness was like Sumeru.” Afterward, Pralamba’s speed ceased (*vigata-rayah* = *vigata-vegah*) simply because he was unable to carry him. Next, perceiving that his own great bold enterprise was no match compared to that body, “he assumed his own form and shone.” Pralamba had golden ornaments (*purāṭa-paricchadaḥ* = *suvarṇālaṅkāravān*). The cloud is bright like the splendor of lightning (*taḍid-dyumān* = *taḍid-dyuti-dyumān*). This means Pralamba is compared to a cloud, his golden ornaments are compared to the splendor of lightning, and Baladeva is identified with the moon.

10.18.27

nirīkṣya tad-vapur alam ambare carat
pradīpta-dṛg bhru-kuṭi-taṭogra-damṣṭrakam |
jvalac-chikham kaṭaka-kirīṭa-kunḍala-
tviṣādbhutaṁ haladhara iṣad atrasat ||
(rucirā)

nirīkṣya—seeing; *tad-vapuh*—his body; *alam*—adequately (or intensely, i.e. with great speed); *ambare*—in the sky; *carat*—going; *pradīpta-dṛk*—whose eyes are blazing; *bhru-kuṭi*—of the curvature of eyebrows²⁰⁰; *taṭa*—at the edge; *ugra*—fierce; *damṣṭrakam*—whose fangs; *jvalat*—blazing; *śikham*—whose top (head hair); *kaṭaka*—of armlets (or rings on a tusk); *kirīṭa*—coronet; *kunḍala*—and earrings; *tviṣā*—due to the dazzle; *adbhutam*—astonishing; *hala-dharaḥ*—Balarāma (“the wielder of the plow”); *iṣat*—slightly; *atrasat*—became afraid.

haladharaḥ tad-vapuh alam ambare carat pradīpta-dṛg bhru-kuṭi-taṭogra-damṣṭrakam jvalac-chikham kaṭaka-kirīṭa-kunḍala-tviṣā adbhutam nirīkṣya iṣad atrasat.

Seeing the demon’s body, Haladhara became slightly afraid. It was going in the sky at high speed, its eyes were blazing, its terrible fangs

200 *Bhru-kuṭi* is an optional form of *bhrū-kuṭi* (*Vārttika* 6.3.61) (*Siddhānta-kaumudī* 999) (*evam bhra-kuṭir bhru-kuṭir bhrū-kuṭir ity-ādi*, HNV *Brhat* 1918 *vṛtti*). It is originally the opinion of the grammarian Gālava that Pāṇini made into a *sūtra*: *iko hrasvo ’nyo gālavasya* (*Aṣṭādhyāyī* 6.3.61).

reached the edge of its furrowed brows and its head hair was on fire. It was awe-inspiring due to the dazzle of armlets, coronet, and earrings.

Śrīdhara Svāmī—*Alam* connotes *atīvegena* (with great speed). *Pradipta-dṛk* means: *pradipte dṛṣau yasmin vapuṣi tat*, “that body, in which both eyes are blazing.” *Bhru-kuṭi-taṭogra-damṣṭrakam* signifies: *bhru-kuṭi-taṭa-samlagnāḥ ugrāḥ damṣṭrāḥ yasmin tat*, “on which the fangs are dreadful and are in contact with the edge of knitted eyebrows.” Or the compound is *pradipta-dṛg-bhru-kuṭi-taṭogra-damṣṭrakam*, “in which the blazing eyes are the edge of knitted eyebrows, and on which the fangs are dreadful” (= *pradipta-dṛk bhru-kuṭi-taṭam yasmin, ugrāḥ damṣṭrāḥ yasmin tat ca tat ca*). *Jvalac-chikham* means: “on which the head hair is flaring” (= *jvalantyaḥ śikhāḥ keśāḥ yasmin tat*).

Sanātana Gosvāmī—It was amazing, i.e. intensely shining (*adbhutam* = *dedīpyamānam*), with the splendor of armlets and so on, which were made of gold. Or it was evoking an astonishment (*adbhutam* = *viśiṣṭam adbhutam*) (*adbhutam* = *vismayāvaham*) characterized by the splendor of armlets and so on, on account of being extraordinary. On the spot, and because of being amazing in that way, “He became slightly afraid,” from the joviality of childhood games.

Or, though he was seeing that body of the big demon, because of Śrī Kṛṣṇa he got a little apprehensive either because it was improper to kill him, though he was a demon, inasmuch as he had the form of a cowherd, or because he, suspecting another demon of that sort among the multitude of *sakhas*, was fearing, out of affection, that something evil might happen to Kṛṣṇa.

Jīva Gosvāmī—“He was slightly afraid,” by an absorption in childhood games like every time before.

Viśvanātha Cakravartī—*Alam* connotes *atīvegena* (with great speed). “Seeing his body, in which both eyes were blazing and on which the fangs were dreadful and were in contact with the edge of knitted eyebrows (*pradipta-dṛg-bhru-kuṭi-taṭogra-damṣṭrakam*

= *pradīpte drśau yasmin bhru-kuṭi-taṭa-samlagnāḥ ugrāḥ damṣtrāḥ yasmin tat ca tat ca tat*), he became slightly afraid.”

Although Bala is directly Paramātmā, he had fear because Kṛṣṇa, with His own Yogamāyā, covered his awareness of His *aiśvarya*. Only Kṛṣṇa’s desire to see a wonder was the cause: “Let this demon’s body, the shape of a cloud, increase in this way so that the body of My elder brother can rise to the moon.” However, at the very beginning of the appearance of the demoniac body, when the awareness of His *aiśvarya* was covered, Pralamba was not a cowherd: he was just a demon, hence this would not have occurred if Baladeva, knowing this, had killed him right away.

Baladeva Vidyābhūṣaṇa—“He was slightly afraid,” that is, he was as if afraid, given that it was said: *dharaṇi-dharendra-gauravam* (heavy like the king of mountains).

Vallabhācārya—Balabhadra was exceedingly looking at Pralamba’s form (*tad-vapur alaṁ nirikṣya = tasya vapuḥ atyarthaṁ nirikṣya*).

10.18.28

*athāgata-smṛtiḥ abhayaḥ ripuṁ balo
vihāyasārtham iva harantam ātmanah |
ruṣāhanac chirasi dr̥dhena muṣṭinā
surādhipo girim iva vajra-ramhasā ||
(rucirā)*

atha—afterward; *āgata-smṛtiḥ*—whose memory has returned; *abhayaḥ*—who has no fear; *ripuṁ*—the enemy; *balah*—Bala; *vihāyasā*—through the sky; *artham*—wealth; *iva*—as if; *harantam*—kidnapping; *ātmanah*—his own [enemy]; *ruṣā*—with anger; *ahanat*—he hit (or *āhanat*); *śirasi*—on the head; *dr̥dhena muṣṭinā*—with a hard fist; *sura-adhipaḥ*—Indra (“the chief of the gods”); *girim*—a mountain; *iva*—like; *vajra*—of his thunderbolt [weapon]; *ramhasā*—with the velocity.

atha balah āgata-smṛtiḥ abhayaḥ arthaṁ vihāyasā harantam ātmanah ripuṁ ruṣā śirasi dr̥dhena muṣṭinā (ca), surādhipaḥ iva girim vajra-ramhasā (hanti), ahanat.

Afterward Bala's memory came back. Being fearless, he hit his enemy, who via the sky was abducting him as though he were stolen wealth, on the head with a clenched fist out of anger, like Indra, the chief of gods, strikes a mountain with the impetuosity of a lightning bolt.

Śrīdhara Svāmī—The syntactical connection is: *āgata-smṛtir abhaya ivātmanaḥ sārtham vihāya harantaṁ ripum ahanat*, “He, whose memory had returned and who was as if fearless, struck the enemy who, abandoning his multitude of cowherds (*sārtham* = *gopa-samūham*), was kidnapping him.”

Or *vihāyasārtham* is separated as *vihāyasā artham*, “[He hit the foe] who, through the path of the sky (*vihāyasā* = *ākāśa-mārgena*), was kidnapping him, who was like wealth obtained for himself (*ātmanaḥ artham iva* = *ātmanaḥ prāptam artham iva*).” He struck him with the fist (*muṣṭinā*), which had the speed of a lightning bolt (*vajra-ramhasā* = *vajra-vegana*).

Sanātana Gosvāmī—“Afterward (*atha* = *anantaram*), his memory—the remembrance of the purpose of his own descent: to kill demons—came back at once” (*āgata-smṛtiḥ* = *sadyaḥ eva āgatā smṛtiḥ yasya saḥ*) (*smṛtiḥ* = *daitya-vadhārtham nijāvatāra-prayojana-smaraṇam*), due to Śrī Kṛṣṇa's statement to him recorded in *Śrī Viṣṇu Purāṇa*:

*kim ayaṁ mānuṣo bhāvo vyaktam evāvalambyate |
sarvātman sarva-guhyānāṁ guhya-guhyātmanā tvayā ||*

“Kṛṣṇa said: “What is this human temperament that you are clearly clinging to, O Soul of all? You are the subtle essence of the subtlety of all subtle things!” (*Viṣṇu Purāṇa* 5.9.23)

There is another rendering: *athāgata-smṛtiḥ* means *paścād āgatā smṛtiḥ śrī-kṛṣṇasya pūtanā-vatsāsura-vadhānusandhānam yasya*, “He whose examination of Śrī Kṛṣṇa's killing both Pūtanā and Vatsāsura subsequently came back.” In other words he was considering: “The killing of a woman and the killing of a calf were ordained because they were demons, so Pralamba can be slain by me though he has

the outfit of a cowherd.” In both interpretations, this sequence is to be understood. And in the third one also, which is: *āgatā smṛtiḥ mat-kīrti-artham eva mad-dhastena etad-vadhārtham tena evam anuṣṭhitam asti ity-ādi-jñānam yasya*, “He whose knowledge: “This course of events was designed by Him so that the demon gets killed by my hand for the purpose of my renown,” came back.” Consequently, his hesitation went away (*abhayaḥ* = *apagata-śaṅkaḥ san*).

In the example, “like Indra strikes a mountain with a lightning bolt,” Bala’s fist is said to be very hard, and the demon is compared to a mountain in the sense of not being nothing. This refers to the days of yore: Owing to the existence of wings, mountains were recklessly moving about while flying in the sky.²⁰¹

Jīva Gosvāmī—“Afterward (*atha* = *anantaram*), His memory—the remembrance of the purpose of His own descent, which was to kill demons—came back at once,” due to Śrī Kṛṣṇa’s statement to him recorded in *Śrī Viṣṇu Purāṇa*... (see above).

“With the fist, Bala hit (*ahanat* = *ahan*) the enemy—like who hits what by which means? *surādhipo vajra-ramhasā girim iva*—like the chief of gods hits a mountain, with the velocity of a thunder bolt.”

Viśvanātha Cakravartī—With *athāgata-smṛtiḥ*, he says: When His elder brother became afraid, Kṛṣṇa, whose wish was realized, immediately reactivated his awareness of His *aiśvarya*. *Āgata-smṛtiḥ* denotes *labdha-nijaiśvarya-jñānaḥ* (he by whom the awareness of his own supernatural might was regained). “With the fist, he struck the enemy who, through the path of the sky (*vihāyasā* = *ākāśa-mārgena*), was as if stealing (*iva harantam* = *harantam iva*) wealth (*artham* = *dhanam*) obtained for himself” (*ātmanaḥ* = *ātmanaḥ prāptam*).

Baladeva Vidyābhūṣaṇa—“Afterward (*atha* = *anantaram*), he, whose memory had not vanished (*agata-smṛtiḥ*)...” However, it is

201 This is Vedic lore, mentioned in *R̥g-Veda*. It is imagery used for expressing the fall of meteorites and the end thereof.

said *āgata-smṛtiḥ* because of Kṛṣṇa’s speech in *Viṣṇu Purāṇa*.

Anvitārtha-prakāśikā—The omission of the deletion of [ś/a/p], in *ahanat*, is poetic license.

10.18.29

*sa āhataḥ sapadi viśirṇa-mastako
mukhād vaman rudhiram apasmṛto ’surah |
mahā-ravaṁ vyasur apatat samīrayan
giriḥ yathā maghavata āyudhāhataḥ ||
(rucirā)*

saḥ—he; *āhataḥ*—hit; *sapadi*—at once; *viśirṇa-mastakaḥ*—he whose skull split; *mukhāt*—from the mouth; *vaman*—vomiting; *rudhiram*—blood; *apasmṛtaḥ*—unconscious; *asuraḥ*—the demon; *mahā-ravaṁ*—a loud noise; *vyasuḥ*—lifeless (“he whose life airs have gone away”); *apatat*—fell; *samīrayan*—impelling (yelling); *giriḥ yathā*—like a mountain; *maghavataḥ*—of Indra (“he who has wealth”); *āyudha*—by the weapon; *āhataḥ*—struck.

saḥ asuraḥ āhataḥ sapadi viśirṇa-mastakaḥ mukhād rudhiram vaman mahā-ravaṁ samīrayan apasmṛtaḥ vyasuḥ, giriḥ yathā maghavataḥ āyudhāhataḥ (patati), apatat.

When the demon was hit, his skull immediately split. He vomited blood through the mouth, yelled a loud noise, lost consciousness and became lifeless. He fell like a mountain struck by Indra’s weapon.

Śrīdhara Svāmī—His awareness vanished (*apasmṛtaḥ* = *gata-smṛtiḥ*); he died while emitting a loud noise (*mahā-ravaṁ samīrayan*).

Sanātana Gosvāmī—*Apasmṛtaḥ* means *mohitaḥ* (stupefied). Or the sense is: *apasmāra-vyādhinā iva ativyākulaḥ san* (being extremely troubled as if by the disease of epilepsy). “Like a mountain struck by a lightning bolt (*āyudhāhataḥ* = *vrajeṇa prahataḥ*)” is an example of his huge body falling from the sky at once.

Jīva Gosvāmī—*Apasmṛtaḥ* means *apasmāra-vyādhinā iva ativyākulaḥ san* [see above].

Baladeva Vidyābhūṣaṇa—“He lost consciousness (*apasmṛtaḥ* = *smṛti-sūnyaḥ*) like one who is convulsing due to the malady of epilepsy, emitted a terrible sound (*mahā-ravam* = *ghora-śabdāṁ*), became devoid of life force (*vyasuḥ* = *niṣprāṇaḥ san*), and fell.”

10.18.30

dr̥ṣṭvā pralambam nihataṁ balena bala-śālinā |
gopāḥ suvismitā āsan sādhu sādhu iti vādināḥ ||

dr̥ṣṭvā—seeing; *pralambam*—Pralamba; *nihataṁ*—who was killed; *balena*—by Bala; *bala-śālinā*—who abounds in strength; *gopāḥ*—the cow herders; *suvismitāḥ*—very astonished; *āsan*—became; *sādhu sādhu*—good, good; *iti*—(marks the end of the quotation); *vādināḥ*—saying.

gopāḥ pralambam bala-śālinā balena nihataṁ dr̥ṣṭvā suvismitāḥ (santaḥ) sādhu sādhu iti vādināḥ āsan.

Seeing that Pralamba was liquidated by Bala, who abounds in strength, the cow herders were very astonished and said: “Good. Well done.”

Sanātana Gosvāmī—“By Bala, who has strength” (*bala-śālinā* = *balavatā*), because of revealing his special power to the people by his slaying the best demon, who was most powerful. For instance, in *Śrī Hari-varṇa* :

balam tu baladevasya tadā bhuvi janā viduḥ |
pralambe nihatye daitye devair api durāsade ||

“When Pralamba, a demon who was hard to assault even by the gods, was killed, the people on Earth understood Baladeva’s power.” (*Hari-varṇa* 2.14.58)

“Being very astonished” (*suvismitāḥ* = *suvismitāḥ santāḥ*) by the fact that Pralamba had deceitfully worn the outfit of a cowherd.

There is another interpretation. “He was killed by me only by Śrī Kṛṣṇa’s power,” and so *bala-śālinā* denotes: *tasya balaṁ śālitum ślāghitum śīlam asya iti tathā tena*, “by Bala, whose nature is to praise (*śālitum* = *ślāghitum*) His strength.” They were very astonished by his great *bhakti* in this manner.²⁰²

Jīva Gosvāmī—(Additions are underlined.) *Bala-śālinā* (by Bala, who abounds in strength) is because he revealed his special power from then on. For instance, in *Śrī Hari-varṇa* (see above). “Being very astonished” (*suvismitāḥ* = *suvismitāḥ santāḥ*) at the fact that the deom had deceitfully worn the outfit of a cowherd, and so on.

10.18.31

āśiṣo 'bhigṛñantas taṁ praśaśamsus tad-arhaṇam |
pretyāgatam ivālingya prema-vihvala-cetasah ||

āśiṣaḥ—benedictions; *abhigṛñantaḥ*—while pronouncing; *taṁ*—Him; *praśaśamsuḥ*—they praised; *tad-arhaṇam*—who deserved it; *pretya*—after dying; *āgatam*—who had come back; *iva*—as if; *ālingya*—embracing; *prema-vihvala-cetasah*—they whose minds are overwhelmed by love.

(*gopāḥ*) *taṁ* (*balarāmaṁ*) *pretya āgatam iva ālingya prema-vihvala-cetasah* (*enam*) *āśiṣaḥ abhigṛñantaḥ tad-arhaṇam* (*enam*) *praśaśamsuḥ*.

Embracing Bala as if he had returned after dying, the cow herders,

202 Here the suffix *[ṇjin/i]* is added in the sense of *tācchīlya* (it is one’s nature), from the word *śīla* (nature): *ajātāv anupendropapade ṇinis tācchīlye* (HNV 854; *supy ajātau ṇinis tācchīlye*, *Aṣṭādhyāyī* 3.2.78). In addition, Sanātana Gosvāmī derives the nominal base *śālin* from the verbal root *śāḍ[r]* *ślāghāyām* (1A) (to praise), since the letters *ḍ* and *l* are interchangeable. Thus the suffix *[ṇjin/i]* is added after *śāḍ* to make *śāḍin*, i.e. *śālin*. The same interpretation is reiterated by Viśvanātha Cakravartī elsewhere; he explains the word *samiti-śālinah* as: *samitau saṅgrāme śālante ślāghante te samiti-śālinah*, “they praise (*śālante* = *ślāghante*) in a meeting, i.e. in battle, and so they are *samiti-śālin*” (*Sārārtha-darśinī* 2.7.35).

whose hearts were overwhelmed by pure love, extolled him, who deserved it, while pronouncing blessings.

Śrīdhara Svāmī—He deserved a praise (*tad-arhaṇam* = *praśaṁsārham*).

Sanātana Gosvāmī—They were pronouncing nearby (*abhiḡṛṇantaḥ* = *abhitaḥ ḡṛṇantaḥ* = *abhitaḥ prayojantaḥ*) blessings of these kinds: “May both of You brothers have mutual affection in this way,” “While you joyfully sport in Vraja for a long time with your younger brother, may you protect us,” “May you become victorious everywhere,” “May you always be rich and happy, and may you always have relatives, sons, and so on.” *Tad-arhaṇam* means *āśīr-ādi-yogyam* (him who was worthy of blessings etc.). Or the sense is: *teṣāṁ tasya ucitaṁ yathā syāt* (in a way appropriate for him on their part). The reason in every instance is love.

Jīva Gosvāmī—The kinds of blessings were like this: “While you joyfully sport for a long time with your younger brother, may you protect us.” *Abhi* means *abhitaḥ* (nearby). The reason in every instance is love.

10.18.32

pāpe pralambe nihate devāḥ parama-nirvṛtāḥ |
abhyavarṣaṇaṁ balaṁ māl̥yaiḥ śaśaṁsuḥ sādhu sādhu iti ||

pāpe—sinful; *pralambe nihate*—when Pralamba was killed; *devāḥ*—the gods; *parama-nirvṛtāḥ*—became most happy; *abhyavarṣaṇaṁ*—showered; *balaṁ*—Bala; *māl̥yaiḥ*—with flower garlands (or with flowers); *śaśaṁsuḥ*—they praised; *sādhu sādhu*—good, good; *iti*—(marks the end of the quotation).

pāpe pralambe nihate (sati) devāḥ parama-nirvṛtāḥ (santaḥ) balaṁ māl̥yaiḥ abhyavarṣaṇaṁ sādhu sādhu iti (taṁ) śaśaṁsuḥ (ca iti).

When sinful Pralamba was killed, the gods, utterly enraptured, showered Bala with flowers and acclaimed: “Bravo! Bravo!”

Sanātana Gosvāmī—In this verse he says, “Not only did they become delighted, all the gods too were elated.” Pralamba was the topmost scoundrel, meaning he was a terrorist of the world (*pāpe* = *parama-duṣṭe* = *jagad-upadrāvake*). He was killed completely (*nihate* = *nitarām hate*), that is, he got the liberation that consists of no return (= *apunar-āvṛtti-mukti-prāpte*). For example, in the second canto:

*ye ca pralamba-khara-dardura-keśy-ariṣṭa-
mallebha-kāṁsa-yavanāḥ kapi-paundrakādyāḥ |
anye ca śālva-kuja-balvala-dantavakra-
saptokṣa-śambara-vidūratha-rukmi-mukhyāḥ ||
ye vā mṛdhe samiti-śālina ātta-cāpāḥ
kāṁboja-matsya-kuru-sṛñjaya-kaikayādyāḥ |
yāsyanty adarśanam alam bala-pārtha-bhīma-
vyājāhvayena hariṇā nilayam tadīyam ||*

“[Brahmā said:] Pralamba, Dhenuka, Baka, Keśi, Ariṣṭa, Cāṇūra and other wrestlers, as well as Kuvalayāpiḍa, Kāṁsa, Kālayavana, Dvīvida, Paundraka and others among whom the foremost are Śālva, Narakāśura, Balvala, Dantavakra, the seven bulls, Śambara, Vidūratha, and Rukmī, in addition to those who are experts in battle and by whom a bow was taken in war such as the respective kings of the Kambojas, Matsyas, Kurus, Sṛñjayas, and Kekayas, will be killed by Hari, whose names Bala, Pārtha, and Bhīma are a deceit, and will attain either mergence or His abode.” (2.7.34-35)

The meaning of these two verses is as follows: On account of being killed by Hari (*hariṇā* = *hariṇa prāṇa-hareṇa hetu-bhūtena*), Pralamba and others will get liberation—which is either beneficial for them or fit for them (*tadīyam* = *teṣāṁ hitam योगyam vā*)—, the form of absolute dissolution (*nilayam* = *atyantābhāva-rūpaṁ mokṣam*) characterized by no return (*alam adarśanam* = *apunar-āvṛtti-lakṣaṇam*). Of those demons, one attained Vaikuṇṭha at the end of a Muni’s curse, after three births, in consideration of being a demon. Likewise, Naraka, who was born in Śrī Bhūmi from the Lord; Rukmī, the brother of Śrī Rukmiṇī; the king of Matsya; and other allies of the Pāṇḍavas are mentioned in the same place, although they attained Vaikuṇṭha due to a connection with those

ones, just in consideration of the cessation of the misery of material life. Alternatively, it should be discerned in this manner: Pralamba and others will get (*yāsyanti*) the liberation of no return (*alam adarśanam* = *apunar-āvṛtti-mokṣam*), and Dantavakra and others will get Śrī Vaikuṇṭha (*tadīyaṁ nilayam* = *śrī-vaikuṇṭha-lokam*).

Jīva Gosvāmī—(The commentary is the same, except that the text after the citation is as follows:) In this regard, some will get a dissolution in Brahman, etc. (*brahma-sāyujyādi*), and some will get a mergence in Him (*tadīyaṁ nilayam* = *tan-nilayam*). The matter should be discerned in this way.

Baladeva Vidyābhūṣaṇa—Pralamba was a big scoundrel: he terrified the world (*pāpe* = *atiduṣṭe* = *jagad-udvejake*).

nāga-mūrdhasu tuṅgeṣu nartitvā madhusūdanaḥ |
pralamba-skandham atyuccaṁ balaṁ ārohayān prabhuḥ ||

“After dancing on the high heads of the serpent, Lord Madhusūdana made Bala mount the lofty shoulders of Pralamba.”

ANNOTATION

After the killing of Pralamba, the gods in the sky gave Bala the name Baladeva (*Hari-varṇa* 2.14.58). Garga Muni had already named Him ‘Bala’ and ‘Rāma’ (*Bhāgavatam* 10.8.12).



Chapter Nineteen

Kṛṣṇa Saves the Cow Herders From Another Conflagration

10.19.1

śrī-śuka uvāca

*kṛīḍāsakteṣu gopeṣu tad gāvo dūra-cāriṇiḥ |
svairam carantyo viviśus tṛṇa-lobhena gahvaram ||*

śrī-śukaḥ uvāca—Śrī Śuka said; *kṛīḍā-āsakteṣu gopeṣu*—while the cow herders were greatly attached to playing; *tad*—later on; *gāvaḥ*—the cows; *dūra-cāriṇiḥ*—which had the habit of going far; *svairam*—independently; *carantyaḥ*—while grazing; *viviśuḥ*—entered; *tṛṇa-lobhena*—due to greed for grass; *gahvaram*—a quasi impenetrable location.

śrī-śukaḥ uvāca—*tad gopeṣu kṛīḍāsakteṣu (satsu) gāvaḥ svairam carantyaḥ dūra-cāriṇiḥ tṛṇa-lobhena gahvaram viviśuḥ.*

Śrī Śuka said: Later on, when the cow herders were busy with their games, the cows went far while grazing at will and, out of greed for grass, penetrated a hardly accessible area.

Śrīdhara Svāmī—

*ūnavimśe nivīṣtaṁ tu gopa-go-kulam acyutaḥ |
muñjāraṇyam aranyāgne rarakṣa tan-nipānataḥ ||*

“In the nineteenth chapter, in a thicket of reeds Acyuta saved the cowherds and the cows from a conflagration by swallowing it.”

10.19.1

Dūra-cāriṇiḥ stands for *dūra-cāriṇyaḥ*.

Sanātana Gosvāmī—Starting from this verse, Śukadeva talks about another pastime, obtained in the sequence, that is simply extraordinary although it is ordinary from the context. “Their cows—or those unlimited cows (*tad-gāvaḥ* = *teṣāṁ tāḥ vā anantāḥ gāvaḥ*)—penetrated a woodland that was hard to reach (*gahvaram* = *durgama-vanam*).”

Regarding *lobhena* (out of greed): Although they were being protected by the Lord, they fell far from this privilege due to greed for personal enjoyment. They got trouble by implementing their own will: This is a double meaning that should be perceived. Nevertheless, on account of the glory of His compassion, forgiveness might quickly happen. This will become clear ahead. In this way, elsewhere as well, i.e. everywhere, the purport is to be inferred in conformity with one’s own mood.

Jīva Gosvāmī—(The commentary is the same as the first paragraph above. Moreover:) In *tad-gāvaḥ*, the end of the compound is poetic license.

Tṛṇa-lobhena (out of greed for verdure) is due to an absorption from the bliss of grazing, a bliss caused by the bliss of Śrī Gokula. They had greed because of that, since it is well known in this way, for instance: *yaj-jīvitam tu nikhilam bhagavān mukundaḥ* “for whom Lord Mukunda is all in all” and so on (10.14.34), and since filling their bellies can occur merely in an hour, anywhere in Vṛndāvana.

Viśvanātha Cakravartī—

*ūnavimśe mudritākṣaṇ muñjāṭavyām dāvānalāt |
rakṣaṇ bhāṇḍīram āpayya svān muktākṣaṇ vyadhād dhariḥ ||*

“In the nineteenth, while saving His relations from a conflagration in a thicket of reeds Hari induced them, whose eyes were closed, to open their eyes after making them reach Bhāṇḍira.”

10.19.1

Tad means *tad-anantaram* (after that). *Dūra-cāriṇiḥ* stands for *dūra-cāriṇyaḥ*.

Baladeva Vidyābhūṣaṇa—In *dūra-cāriṇīḥ*, the accusative case is used in the sense of the nominative.

Anvitārtha-prakāśikā—*Tad-gāvaḥ* means *teṣāṃ gāvaḥ* (their cows). The omission of the suffix [t]a[c] is poetic license (the proper form is *tad-gavāḥ*). *Dūra-cāriṇīḥ* stands for *dūra-cāriṇyaḥ*. The original long vowel (*pūrva-savarṇa-dīrgha*) is poetic license.

10.19.2

ajā gāvo mahiṣyaś ca nirviśantyo vanād vanam |
iṣikāṭavīm nirviviśuḥ krandantyo dāva-tarṣitāḥ ||

ajāḥ—the goats; *gāvaḥ*—cattle; *mahiṣyaḥ*—buffalos; *ca*—and; *nirviśantyaḥ*—while entering; *vanād vanam*—forest after forest; *iṣikāṭavīm*—a forest of reeds; *nirviviśuḥ*—they entered; *krandantyaḥ*—while piteously making sounds; *dāva*—by the heat; *tarṣitāḥ*—caused to be thirsty.

ajāḥ gāvaḥ mahiṣyaḥ ca vanād vanam nirviśantyaḥ dāva-tarṣitāḥ krandantyaḥ iṣikāṭavīm nirviviśuḥ.

Entering one woodland after another, the goats, cattle, and buffalo, thirsty because of the heat, entered a thicket of reeds while crying out.

Śrīdhara Svāmī—“Entering one woodland after another (*vanād vanam* = *vanād vanāntaram*), those animals, thirsty due to the heat (*dāva-tarṣitāḥ* = *dāvena tṛṣitāḥ*), cried out and entered a thicket of a special type of vegetation that is dense and very tall (*iṣikāṭavīm* = *atyucchrita-ghana-tṛṇa-viśeṣāraṇyam*).”

Sanātana Gosvāmī—Not just the cows, all the other animals; Śuka speaks with the logic of adding substance to the previous verse. The mention of goats and so forth in that order is in consideration of a respectively decreasing quickness in going.

They were caused to be thirsty (*tarṣitāḥ* = *tṛṣṇām prāpitāḥ*) by the firelike heat of summertime—or by a conflagration—and therefore: *krandantyaḥ* (they were crying out).

Jiva Gosvāmī—(The first paragraph above is the same here. Moreover:) *Īṣikāṭavī*²⁰³ was produced in a rough, sandy area that is far from the Yamunā's banks, hence they were caused to be thirsty by the firelike heat of summertime, therefore: *krandantyaḥ*, i.e. *krandantyaḥ babhūvuḥ* (they were crying out).

Viśvanātha Cakravartī—They entered a thicket of a specific vegetation known as *śara* (rush, reed, i.e. used for making arrows). They were caused to be thirsty by the heat arisen from the sunshine of summer (*dāva-tarṣitāḥ* = *dāvena trṣṇām prāpitāḥ*) (*dāvena* = *grīṣma-sūryotapothatāpena*).

Vira-Rāghava—They entered a thicket of a special type of vegetation that is dense and very tall. This is said with the desire to expound upon *gahvaram* (a hardly accessible area) in the previous verse.

Vallabhācārya—A goat pertains to *rajas*, the cattle to *sattva*, and a buffalo to *tamas*.²⁰⁴ At first, because of being described in the context of a protection of *dharma*, there was no description of those that relate to either *rajas* or *tamas*. Because of *ca*, others, such as deer, and perhaps dogs, are included for the sake of pastimes.

Siddhānta-pradīpa—*Īṣikāṭavīm* means *muñjāṭavīm* (a thicket of rush).

10.19.3

*te 'paśyantaḥ paśūn gopāḥ kṛṣṇa-rāmādayas tadā |
jātānutāpā na vidur vicinvanto gavām gatim ||*

te—they (the cowherd boys); *apaśyantaḥ*—not seeing; *paśūn*—the animals; *gopāḥ*—the cow herders; *kṛṣṇa-rāma-ādayaḥ*—among

203 *Īṣikāṭavī* (Kṛṣṇa-Śāṅkara Śāstrī's edition). Both words are allowable and the meaning is the same.

204 Such a classification of things is recurrent in Vallabhācārya's commentary. Since the material world is a perverted reflection of the transcendental world, perhaps *sattva*, *rajas*, and *tamas* originate from their spiritual counterpart. Other such instances of his analysis are not reproduced elsewhere in the translation.

whom Kṛṣṇa and Rāma are foremost; *tadā*—then; *jāta-anutāpāḥ*—they whose remorse occurred; *na viduḥ*—they know (they did not know); *vicinvantaḥ*—while searching for; *gavām gatim*—the path of the cows.

tadā te gopāḥ kṛṣṇa-rāmādayaḥ paśūn apaśyantaḥ jātānutāpāḥ gavām gatim vicinvantaḥ na viduḥ.

Then, not seeing the animals, the cow herders, among whom Kṛṣṇa and Rāma are the best, became remorseful. Searching for the path of the cows, they did not understand.

Śrīdhara Svāmī—*Kṛṣṇa-rāmādayaḥ* denotes: *kṛṣṇa-rāmau ādī yeṣāṁ te na tu tau*, “the cow herders, among whom Kṛṣṇa and Rāma are the best.” The idea is not that Those two did not know where the animals went.

Sanātana Gosvāmī—The compound *kṛṣṇa-rāmādayaḥ* was explained by Śrīdhara Svāmī. Still, it should be perceived that the cowherds’ not seeing the animals although both of Them were directly present took place by Their being dedicated to joviality.

Thus, Śrī Kṛṣṇa is mentioned first because He is very jovial, and Śrī Balarāma afterward inasmuch as he follows Him. There is another rendering: *śrī-kṛṣṇa-rāmau ādau vartete yeṣāṁ*, “the cow herders, at the head of whom are Śrī Kṛṣṇa and Śrī Rāma,” and They too did not see the animals, due to the nature of being very jovial.

Jīva Gosvāmī—(The commentary is the same. In addition:) On the side of an absorption in pastimes imbued with affection for cows and so on, much like: *ubhāv api vane kṛṣṇo vicikāya samantataḥ*, “Kṛṣṇa searched for both of them (the calves and the calf herders) all over the forest” (10.13.16), the compound *kṛṣṇa-rāmādayaḥ* is a *tad-guṇa-saṁvijiñāna* (a *bahuvrīhi* in which there is a perception of the quality of the noun it modifies, i.e. the cowherds as a group).

Krama-sandarbhā—In point of *kṛṣṇa-rāmādayaḥ*: In terms of being

a *tad-guṇa-saṁvijñāna*, there is an absorption in *līlā*.

Viśvanātha Cakravartī—“They, who had become remorseful, did not know (*na viduḥ* = *na vividuḥ*).” On account of love for cows, their knowledge was covered.

Baladeva Vidyābhūṣaṇa—*Kṛṣṇa-rāmādayaḥ* is an *atad-guṇa-saṁvijñāna bahuvrihi* (a *bahuvrihi* in which there is no perception of the quality of the thing denoted by that compound).

Siddhānta-pradīpa—The compound *kṛṣṇa-rāmādayaḥ*, which means *kṛṣṇa-rāmau ādī yeṣāṁ te* (the cow herders, whose two leaders are Kṛṣṇa and Rāma), is an *atad-guṇa-saṁvijñāna bahuvrihi*.

Anvitārtha-prakāśikā—*Kṛṣṇa-rāmādayaḥ* is an *atad-guṇa-saṁvijñāna bahuvrihi*.²⁰⁵ *Gatim* (the course) means *padavīm* (the path).

10.19.4

ṭṛṇaiḥ tat-khura-dac-chinnair goṣpadair aṅkitair gavāṁ |
mārgam anvagaman sarve naṣṭāṅjīvyā vicetasah ||

ṭṛṇaiḥ—by means of grasses; *tat-khura-dat-chinnaiḥ*—which were cut by their hooves and teeth; *goṣ-padaiḥ*—by the cows’ tracks (“by areas that were frequented by cows”); *aṅkitaiḥ*—marked; *gavāṁ mārgam*—the path of the cows; *anvagaman sarve*—all of them followed; *naṣṭa-āṅjīvyāḥ*—they whose livelihood is lost; *vicetasah*—dispirited.

sarve (gopāḥ) naṣṭāṅjīvyāḥ vicetasah tat-khura-dac-chinnaiḥ ṭṛṇaiḥ aṅkitaiḥ goṣpadaiḥ gavāṁ mārgam anvagaman.

All the cow herders, who had lost their livelihood, became dispirited. They followed the cows’ path by their tracks, which were marked by vegetation cut by their hooves and teeth.

205 For the details, consult Annotation 10.11.49.

Śrīdhara Svāmī—“They followed the cows’ path by the grasses that were cut by the cows’ hooves and teeth and by the places on the ground—or by the grasses—that were marked by the cows’ tracks (*aṅkitaiḥ* = *aṅkitaiḥ ca bhū-pradeśaiḥ tṛṇaiḥ vā*).” *Naṣṭājīvyāḥ* means *gata-jīvikā-sāadhanāḥ* (they whose means of living is gone).

Sanātana Gosvāmī—Afterward they lost their livelihood and were dispirited, by the nature of that pastime. Or, “They were like people who have lost their livelihood and are dispirited.” Alternatively, by a coalescence of the vowel *a*, “they had not lost their livelihood (*anaṣṭājīvyāḥ*) and were dispirited.” Nonetheless, “They searched for the cows’ path also by the cows’ tracks that were apparent (*aṅkitaiḥ goṣpadaiḥ* = *uditaiḥ goṣpadaiḥ ca*) on the Yamunā’s banks and so on.”

Jīva Gosvāmī—“They searched for the cows’ path by the trails frequented by the cows (*goṣpadaiḥ* = *gobhiḥ sevitaiḥ mārgaiḥ*)—because—they were delineated (*aṅkitaiḥ* = *likhitaiḥ*) by their hooves and teeth,” inasmuch as there is no affix *s[ut]* in other situations, from remembering: *goṣpadam sevītāsevita-pramāṇeṣu*, “The word *goṣpada* is used in the senses of *sevita* (a place served, i.e. frequented, by cows), *asevita* (‘a place [like a pasture but] not frequented by cows’, in which case the word is *agoṣpada*), and *pramāṇa* (‘a quantity’, i.e. *goṣpada-mātram kṣetram*, “an area the size of a cow’s hoofprint”)” (*Aṣṭādhyāyī* 6.1.145) (*goṣpadam gobhiḥ sevite go-pada-pramāṇe ca*, HNV *Brhat* 2025).²⁰⁶

Viśvanātha Cakravartī—“They followed the cows’ path that was characterized by grasses that were cut by the cows’ hooves and teeth and by places on the ground that were marked by the cows’ tracks (*aṅkitaiḥ* = *aṅkitaiḥ bhū-pradeśaiḥ ca lakṣitam*).”

206 Vāmana and Jayāditya clarify: *suṭ nipātyate tasya ca śatvam*. [...] *gāvah padyante yasmin deṣe, sa gobhiḥ sevito deṣo goṣpada ity ucyate*. [...] *sevitāsevita-pramāṇeṣu kim, goḥ padam go-padam*, “The affix *s[ut]* is implemented, and so is its becoming *ś*. A place on which cows go is a place served by cows: it is called *goṣpada*. Why is it said *sevitāsevita-pramāṇeṣu*? [Because in other meanings the word is] *go-padam* (a cow’s hoofprint)” (*Kāśikā* 6.1.145).

10.19.5

*muñjāṭavyām bhraṣṭa-mārgaṁ krandaṁānaṁ sva-godhanam |
samprāpya tṛṣitāḥ śrāntāḥ tatas te sannyavartayan ||*

muñja-aṭavyām—in the forest of rushes; *bhraṣṭa-mārgam*—who had lost their way; *krandaṁānam*—grieving; *sva-go-dhanam*—their multitude of cows; *samprāpya*—after getting; *tṛṣitāḥ*—thirsty²⁰⁷; *śrāntāḥ*—weary; *tataḥ*—from there; *te*—they; *sannyavartayan*—made [them] turn back.

te (gopāḥ) muñjāṭavyām bhraṣṭa-mārgaṁ krandaṁānaṁ sva-godhanam samprāpya tṛṣitāḥ śrāntāḥ (ca) tataḥ (sthānāt tāḥ gavādyāḥ) sannyavartayan.

After securing their cows, which had lost their way in the thicket of reeds and were grievingly lowing, they, thirsty and tired, made them turn back from there.

Śrīdhara Svāmī—*Muñjāṭavi* (thicket of rushes) is the same *iṣikāṭavi* (thicket of reeds).

Sanātana Gosvāmī—“After completely getting them (*samprāpya* = *samyak prāpya*), in one place, with complete auspiciousness and so forth, they completely returned (*sannyavartayan* = *samyak nyavartayan*)—by quickly assembling them—from the thicket of rushes (*tataḥ* = *muñjāṭavītaḥ*) because they were thirsty and tired,” due to going around a lot.

Jiva Gosvāmī—(The commentary is the same.)

Viśvanātha Cakravartī—“After getting them right there in the forest

²⁰⁷ *Guṇa* is not done in *tṛṣita* because here the base is the noun *tṛṣ*, not the verbal root *[ñi]tṛṣ[ā]* (to be thirsty), and so the *ta* in *tṛṣita* is not the suffix *[k]ta* but the suffix *ita[c]* (Jīva Gosvāmī calls it *ita*), like in the words *tārakīta* and *puṣpita* (*tad asya sañjātaṁ tārakādibhya itac*, *Aṣṭādhyāyī* 5.2.36) (*tad asya sañjātaṁ tārakādibhya itaḥ*, HNV 1210) (*Siddhānta-kaumudī* 1837). The noun *tṛṣ* is in the group of *tārakādīs*.

of reeds (*muñjāṭavyām* = *tatra eva śara-vane*), they made those cows, etc., turn back” (*nyavartayan* = *tāḥ gavādyāḥ parāvartayāmāsuḥ*).

Baladeva Vidyābhūṣaṇa—*Sva-go-dhanam* means *gavādi* (their cows etc.)

Anvitārtha-prakāśikā—The *ātmanepada* in *krandamānam* is poetic license.²⁰⁸

10.19.6

tā āhūtā bhagavatā megha-gambhīrayā girā |
sva-nāmnām ninadam śrutvā pratineduḥ praharṣitāḥ ||

tāḥ—they; *āhūtāḥ*—called; *bhagavatā*—by the Lord; *megha-gambhīrayā*—deep [like the sound of] a cloud; *girā*—with a voice; *sva-nāmnām*—of their names; *ninadam*—the sound; *śrutvā*—hearing; *pratineduḥ*—they sounded back; *praharṣitāḥ*—very joyful.

tāḥ (*gavādayaḥ*) *bhagavatā* *megha-gambhīrayā* *girā* (*sva-sva-nāmabhiḥ*) *āhūtāḥ* (*satyaḥ*) *sva-nāmnām ninadam śrutvā praharṣitāḥ* (*satyaḥ*) *pratineduḥ*.

Called by the Lord with a voice deep as the rumbling of a cloud, the cows and so on, hearing the sound of their names, became elated and sounded in response.

Sanātana Gosvāmī—It was said *samprāpya* (securing). Here he describes the manner in which it occurred and says that the crest jewel of divine cowherds satisfied the cows. They were called (*āhūtāḥ*) by their respective names. The cows and other animals heard the full calling (*ninadam* = *saṅkīrtanam*) and became very joyful (*praharṣitāḥ* = *prakarṣeṇa harṣitāḥ*).

208 There is the *parasmaipada* verbal root *krad[i]* *āhvāne rodane ca* (1P) (to call, to cry), but there is the *ātmanepada* verbal root *krad[i]* *vaiklavye* (1A) (to grieve).

Jiva Gosvāmī—It was said *samprāpya* (securing). To describe the manner in which it occurred, he talks about the contentment of the cows and of the cow herders by the crest jewel of divine cowherds.

The sense of “the rumbling of a cloud” is obtained by the word *megha* in *megha-gambhīrayā* (deep like a cloud). In every instance, however, the word *gambhīra* (deep) is a distinguishing attribute of a cave whose base can be seen from afar, but by figurative usage it particularizes the water there. Most of the sounds that arise from a cave are, while becoming heavy, figuratively superimposed as being deep, but the sound of a cloud can become heavy like that, so the Lord’s voice too can be of that sort from His intonation. With this idea in mind he says: *megha-gambhīrayā girā* (with a voice deep as [the rumbling of] a cloud).

Additionally, “being called by the pronunciation of their respective names (*girā āhūtāḥ* = *girā yat sva-sva-nāma, tad-uccāraṇaṁ, tena āhūtāḥ satyaḥ*) with a voice deep as the rumbling of a cloud; hearing the sound connected with that, that is, hearing a particular intonation which was a loud sweet note (*ninadam* = *tat-sambandhinaṁ ninadam* = *madhura-tāra-svara-viśeṣam*), they, becoming elated (*praharṣitāḥ* = *prahr̥ṣtāḥ satyaḥ*), made a sound in response (*pratineduḥ* = *pratyuttaratayā śabdaṁ cakruḥ*).”

Viśvanātha Cakravartī—“It was said *samprāpya* (securing). How did that happen?” Śuka answers here. The prose order is: *ātmānam darśayan gā āhvayāmāsa*, “Showing Himself, He called the cows.” *Tāḥ* means *gav-ādayaḥ* (the cows etc.).

ANNOTATION

According to Rāma Teja, in a footnote in Caukhambā’s publication of *Bhāvārtha-dīpikā*, and Kṛṣṇa-Śaṅkara Śāstrī, in his *Śrīmad-bhāgavatam aneka-vyākhyā-samalaṅkṛtam*, Viśvanātha Cakravartī sees a whole new verse before the current one. This is also understood by the fact that only the word *tāḥ* in his commentary is in the verse above. According to Kṛṣṇa-Śaṅkara Śāstrī, that verse is: *kṛṣṇaḥ prottuṅgam āruhya vṛkṣaṁ megha-nibha-cchaviṁ, ārtās tā āhvayāmāsa darśayan gāḥ sva-nāma-bhiḥ*. Rāma Teja says the verse is: *kṛṣṇas tuṅgaṁ samāruhya vṛkṣaṁ megha-nibha-cchaviṁ, ātmānam āhvayāmāsa darśayan gāḥ sva-nāmataḥ*, “Kṛṣṇa, whose

luster resembles a cloud, climbed a towering tree, showed Himself and called the cows by their names.”

10.19.7

*tataḥ samantād dava-dhūmaketuḥ
yadṛcchayābhūt kṣaya-kṛd vanaukasām |
samīritaḥ sārathinolbaṇolmukair
vilelihānaḥ sthira-jaṅgamān mahān ||*

(*vaṁśa-stha-vilam*)
(the first line is irregular)

tataḥ—after that; *samantāt*—everywhere; *dava-dhūmaketuḥ*—a conflagration; *yadṛcchayā*—by Providence; *abhūt*—came about; *kṣaya-kṛt*—which does the destruction; *vana-okasām*—of they whose abode is the forest; *samīritaḥ*—impelled; *sārathinā*—by the wind (“by the chariot driver”); *ulbana*—fierce; *ulmukaiḥ*—with firebrands; *vilelihānaḥ*—while licking in specific ways; *sthira-jaṅgamān*—both moving entities and nonmoving entities; *mahān*—huge.

*tataḥ mahān dava-dhūmaketuḥ sārathinā samīritaḥ (san)
ulbaṇolmukaiḥ sthira-jaṅgamān vilelihānaḥ vanaukasām kṣaya-kṛd
yadṛcchayā samantād abhūt.*

Afterward, impelled by the wind, a huge conflagration arose everywhere due to Providence. Repeatedly licking the living entities, whether mobile and stationary, in specific ways with its fierce flames, the fire spelled doom for the inhabitants of the forest.

Śrīdhara Svāmī—A forest fire (*dava-dhūmaketuḥ* = *vana-vahniḥ*), a cause of the annihilation of cows and cowherds (*vanaukasām kṣaya-kṛd* = *go-gopānām nāśa-hetuḥ*), became manifest everywhere (*samantād abhūt* = *sarvataḥ prādurabhūt*). *Sārathinā* (by the charioteer) means *vāyunā* (by the wind).²⁰⁹

209 This is an analogy with the word *dhūmaketu* (fire), which literally

Sanātana Gosvāmī—Afterward (*tataḥ* = *tad-anantaram*), a conflagration (*dava-dhūmaketuḥ* = *dāvāgniḥ*), which appeared just previously, came about, meaning it spread (*abhūt* = *vyāptah*), everywhere, i.e. in the eight directions, at this time. Alternatively: “It arose (*abhūt* = *udbhūtaḥ*) right at that time—or ‘in that place’ (*tataḥ* = *tasmin eva samaye sthāne vā*)—unexpectedly (*yadṛcchayā* = *akasmāt*),” or ‘by the rise of some particular good fortune of that fire’ (*yadṛcchayā* = *tad-agneḥ eva kenāpi bhāgyodayena*). Some say this fire too was some demon friend of Pralamba. “It as if spelled doom for the inhabitants of Vraja.” Or the sense is: “It as if wanted to reside among the inhabitants of Vraja,” because of entering in the Lord’s mouth. In the reading *vanaukasām* (for the inhabitants of the forest), it is a mention of the nature of that fire.

“It was repeatedly licking—in order to destroy—nonmoving entities, such as trees, and moving beings, such as animals and birds, with firebrands that resembled fireballs (*ulbaṇolmukaiḥ* = *ulkā-saḍṛśālātaiḥ*),” because: *mahān* (huge): it was pervasive.

Jīva Gosvāmī—“It arose (*abhūt* = *udbhūtaḥ*) unexpectedly (*yadṛcchayā* = *akasmāt*) right at that time (*tataḥ* = *tasmin eva samaye*).” Some say this fire too was some demon friend of Pralamba, on account of the prohibition of forest fires in Vṇdāvana. “It was repeatedly licking, i.e. scorching, in specific ways (*vilelihānaḥ* = *viśeṣeṇa lelihan*) (*lelihan* = *dahyamānaḥ*), with sparks that resembled fireballs (*ulbaṇolmukaiḥ* = *ulkā-saḍṛśa-sphuliṅgaiḥ*),” because: *mahān* (huge): it was pervasive.

Viśvanātha Cakravartī—Just when, having assembled the cows in that way, they decided to leave that forest, they were encircled by a conflagration. *Dava* means *vana* (forest): *dava-dhūmaketuḥ* means: *tat-sambandhī agniḥ* (a fire connected with a forest).²¹⁰ *Yadṛcchayā* (by Providence) signifies *ākasmikaḥ* (unexpected). *Ulbaṇa* means *atitīvra* (very fierce).

means “that whose banner is smoke.”

210 This is sourced in *Viśva-kośa*: *davo dāva iva khyāto vanāgni-vanayor api*, “*Dava* is known like *dāva* (conflagration), in the sense of *vanāgni* (forest fire) and also in the meaning of *vanam* (forest)” (*va-dvikam* 2).

Vijayadhvaja Tirtha—Material life always causes trouble. To illustrate this, he says another problem occurred after the cessation of one problem. The conflagration was repeatedly licking, in a special way (*vi* = *viśeṣeṇa*), with very fierce flames (*ulbaṇolmukaiḥ* = *krūratarajvālābhiḥ*).

Vira-Rāghava—*Tataḥ* means *tadā* (at that time). It was coming in contact, ever so closely in front, (*vilelihānaḥ* = *purah purah saṁsprśan*) with entities, of the nature of moving beings and of nonmoving beings, with inflamed grasses, branches, and so on (*ulbaṇolmukaiḥ* = *jvālā-yuktaiḥ tṛṇa-kāṣṭhādibhiḥ*).

Vallabhācārya—*Yadṛcchayā* means *akasmāt* (unexpectedly). In point of *sārathinā*: The wind is the charioteer of fire: it drives the chariot of fire; the chariot is the blaze. Therefore it was repeatedly licking with fierce firebrands, like a snake that has come to devour creatures becomes huge while being nourished with much food.

ANNOTATION

In the verse, the word *vilelihānaḥ* (while licking in specific ways) implies that it was doing so like a snake (*leliha*). For instance, the hypothetical word *lelihāyamānaḥ* means ‘acting like a snake’.

10.19.8

*tam āpatantaṁ parito davāgnim
gopās ca gāvaḥ prasamīkṣya bhītāḥ |
ūcuś ca kṛṣṇaṁ sa-balaṁ prapannā
yathā harim mṛtyu-bhayārditā janāḥ ||*

upajāti (11)

(the fourth line is irregular)

tam—that; *āpatantaṁ*—closing in; *paritaḥ*—all around; *dava-agnim*—forest fire; *gopāḥ*—the cow herders; *ca*—and; *gāvaḥ*—the cows; *prasamīkṣya*—intensely observing; *bhītāḥ*—afraid; *ūcuḥ*—they spoke; *ca*—and; *kṛṣṇam*—to Kṛṣṇa; *sa-balam*—who was accompanied by Bala (or who has power); *prapannāḥ*—they went for relief; *yathā*—like; *harim*—to Hari; *mṛtyu-bhaya*—by fear of death; *arditāḥ*—afflicted; *janāḥ*—persons.

gopāḥ gāvāḥ (gavānya-paśavaḥ) ca tam davāgniṁ paritaḥ āpatantaṁ prasamīkṣya bhītāḥ (babhūvuḥ. te) ca (gopāḥ), janāḥ yathā mṛtyu-bhayārditāḥ hariṁ (prapannāḥ bhavanti), kṛṣṇaṁ prapannāḥ (santaḥ tam) sa-balam ūcuḥ.

Intensely observing that forest fire which was closing in all around, the cow herders and the cows became afraid. Approaching Kṛṣṇa for relief like persons who are afflicted by fear of death surrender to Hari, they addressed Him, who was with Bala.

Sanātana Gosvāmī—“Observing, i.e. considering, that the fire, which was closing in, that is, approaching with speed (*āpatantam* = *vegena* = *āgacchantam*), was vehement and very hard to overcome (*prasamīkṣya* = *atyudbhaṭaṁ sudustaraṁ ca vicārya*)...” The reason for being afraid is: *sa-gāvāḥ*, “accompanied by cows” (= *gobhiḥ sahitāḥ*).

“They spoke while going to Hari, who takes away all troubles and is Kṛṣṇa—He who brings about the highest bliss—for shelter, while saying: “Save us, save us” (*prapannāḥ* = *rakṣa rakṣa iti śaraṇaṁ gataḥ santaḥ*).” The sense is: “They lamented loudly (*ūcuḥ* = *uccair cukruśuḥ*) with force” (*sa-balam* = *balena sahitam yathā syāt tathā*) (*balena* = *nija-śaktyā*)—alternatively: “Hari was accompanied by Baladeva,” also for the sake of his assistance in their entreaty to Śrī Kṛṣṇa. *Sma* has the sense of *prasiddhi* (renown).

“Like persons who are afflicted by fear of death”—that is, either fear of material life characterized by death or fear of the end—is an example of an utterance of pain and fear. By that, the absence of the cowherds’ fear of death is implied, consequently they were afraid of separation from the Lord. This is to be understood as before, and it will become obvious later on also.

Jīva Gosvāmī—“Considering that the fire, which was approaching with speed (*āpatantam* = *vegena* = *āgacchantam*), was vehement and very hard to overcome (*prasamīkṣya* = *atyudbhaṭaṁ sudustaraṁ ca vicārya*)...” Here the cowherds are just ordinary ones appointed to herd cows. There is no expectation that Śrīdāmā and others are informing about the situation since they are in His association,

therefore: *prapannāḥ*, which means they arrived from near the fire and went for shelter (= *dava-samīpād āgamyā śaraṇam gatāḥ*). The reason for being afraid is: *sa-gāvaḥ*, “accompanied by cows” (= *gobhiḥ sahitāḥ*): The omission of a short vowel in *sa-gāvaḥ* is poetic license, by the rule: *go-striyor upasarjanasya*, “[The final vowel,] related to a word that has secondary value, of *go* or of a feminine word [becomes short]” (*Aṣṭādhyāyī* 1.2.48) (*gor īpa āpaḥ...*, HNV 939).²¹¹

In the reading *gopās ca gāvaḥ*, it comes to mind that the cows also spoke. The sense is: “Even the cows spoke from the beginning due to being perturbed about it.” In the reading *gopāḥ sma gāvaḥ*, *sma* has the sense of *prasiddhi* (renown). ‘*Harim*’ is an example of a portion of His *aīśvarya* [in reference to being Parameśvara]. (The rest of the commentary is the same as the last paragraph in *Bṛhad-vaiṣṇava-toṣaṇī*.)

Viśvanātha Cakravartī—“They spoke” upon remembering Garga’s statement: *anena sarva-durgāṇi*, “Because of Him, all of you will easily overcome all difficulties” (10.8.16). There are three readings: (1) *gopās ca gāvaḥ*, (2) *gopāḥ sma gāvaḥ*,²¹² and (3) *gopāḥ sa-gāvaḥ*. In that one, the omission of a short vowel in *sa-gāvaḥ* is poetic license, due to: *go-striyor upasarjanasya...* (see above).

Baladeva Vidyābhūṣaṇa—Concerning *gāvaś ca* (and the cows): Their utterance was a mother’s cry. ‘*Hari*’ signifies ‘*Viṣṇu*’.

Vijayadhvaṇa Tirtha—They took shelter (*prapannāḥ* = *śaraṇam prapannāḥ*).

211 The nominal base is *sa-gu*, and so *sa-gāvaḥ* should read *sa-gavāḥ*. At first, the nominal base changes from *sa-go* to *sa-gu*. Then the suffix [t]a[c] is applied by *gor ataddhita-luki*, “[The suffix [t]a[c] is applied] after *gu* [at the end of a *bahuvrīhi* or *tatpuruṣa* compound] if there is no deletion of a *taddhita* suffix” (*Aṣṭādhyāyī* 5.4.92) (*Siddhānta-kaumudī* 729) (HNV *Bṛhat* 2162). Afterward, *sa-gu* + [t]a[c] becomes *sa-go* + [t]a[c], by the rule: *or guṇaḥ* (*Aṣṭādhyāyī* 6.4.146) (*u-dvayasya govindaḥ*, HNV 1055). Subsequently, phonetic combination is done: *sa-go* + [t]a[c] = *sa-gava*, the masculine plural of which is *sa-gavāḥ*.

212 Here *sma* is a verse filler. The explanation of *sma* in the sense of *prasiddhi* is not seen anywhere in the Sanskrit dictionaries.

Vira-Rāghava—“The cowherds, who were with the cows (*sa-gāvaḥ*), went to Kṛṣṇa, who was with Rāma, for shelter (*prapannāḥ* = *śaraṇam gatāḥ*), like persons who are pained by fear of material life (*mṛtyu-bhayārditāḥ* = *saṁsāra-bhayena pīditāḥ*) surrender to Hari.” That is, such persons inform Hari, the Lord, who takes away the bondage of those who are sheltered, of their humility.

Vallabhācārya—“Intensely observing (*prasamīkṣya* = *prakarṣeṇa samīkṣya*) that conflagration, they became afraid (*bhītāḥ* = *bhītāḥ jātāḥ*).” *Kṛṣṇam* denotes *sadānandam* (Him, who is ever blissful).

10.19.9

kṛṣṇa kṛṣṇa mahā-vīra he rāmāmogha-vikrama |
dāvāgninā dahyamānān prapannāms trātum arhataḥ ||

kṛṣṇa kṛṣṇa—O Kṛṣṇa, Kṛṣṇa; *mahā-vīra*—You who have great power; *he rāma*—O Rāma; *amogha-vikrama*—you whose prowess is unfailing; *dāva-agninā*—by the forest fire; *dahyamānān*—who are being burned; *prapannān*—[us] who are surrendered; *trātum arhataḥ*—kindly save (“You two ought to save”).

kṛṣṇa! kṛṣṇa! mahā-vīra! he rāma! amogha-vikrama! (yuvārṇ)
dāvāgninā dahyamānān prapannān (asmān) trātum arhataḥ.

“O Kṛṣṇa! Kṛṣṇa, great hero! O Rāma, you whose prowess is unfailing! The two of You should save us. We, scorched by the conflagration, have taken shelter of You.

Jīva Gosvāmī—*Mahā-vīra* means: *mahad vīryam prabhāvaḥ yasya* (O You who have great power): It is a vocative directed at Śrī Kṛṣṇa, by the style that is seen in the text: *aviśahyaṁ manyamānaḥ kṛṣṇam dānava-puṅgavaḥ*, “thinking that Kṛṣṇa was invincible, Pralamba, the best among demons...” (10.18.25). *Amogha-vikrama* is directed at Baladeva, due to killing, only with one fist, a big demon. The ability to protect them is stated thus. *Prapannān* means *śaraṇāgatān* (us, who have taken shelter), by the nature of great fear.

Sanātana Gosvāmī—(The differences are underlined.) *Mahāvīra* means: *mahad vīryaṁ prabhāvaḥ yasya* (O You who have great power): It is a vocative directed at Śrī Kṛṣṇa, given that He terminated Pralamba by that sort of cleverness, with the hand of the elder brother. *Amogha-vikrama* (O You whose prowess is unfailing) is also directed at Baladeva, from killing, only with one fist, a big demon. In the reading *amīta* (unmeasured), the sense is the same. The ability to protect is said in that way. *Prapannān* means *śaraṇāgatān* (us, who have taken shelter), either by the nature of great fear or by profuse modesty.

10.19.10

nūnaṁ tvad-bāndhavāḥ kṛṣṇa na cārhanṭi avasāditum |
vayaṁ hi sarva-dharma-jña tvan-nāthās tvat-parāyaṇāḥ ||

nūnam—indeed; *tvad-bāndhavāḥ*—Your relatives (or Your friends); *kṛṣṇa*—O Kṛṣṇa; *na*—not; *ca*—and; *arhanṭi*—deserve; *avasāditum*—to be caused to perish (or to be caused to be dejected); *vayaṁ*—we; *hi*—but; *sarva-dharma-jña*—O You know all religious principles; *tvat-nāthāḥ*—we whose master is You; *tvat-parāyaṇāḥ*—who are dedicated to You.

kṛṣṇa! sarva-dharma-jña! nūnaṁ tvad-bāndhavāḥ avasāditum na ca arhanṭi. vayaṁ hi tvan-nāthāḥ tvat-parāyaṇāḥ (santi iti).

“Certainly, Your kinsmen, Kṛṣṇa, don’t deserve to be disheartened. O You who know all ethical principles! We are dedicated to You, our master.”

Sanātana Gosvāmī—Having requested both of Them at first, either because of the appropriateness at that time, owing to the nature of friendship, or because of being disturbed by fear, they inform only to Śrī Kṛṣṇa on account of both a special affection and the realization of an extraordinary power.

“Presumably, or certainly (*nūnam* = *vitārke niścaye vā*), Your friends, or “they for whom You are a friend (*tvad-bāndhavāḥ* = *tvam eva bāndhavah yeṣāṁ, tava bāndhavāḥ vā*), never deserve—

ca has the sense of *eva*: *na ca* means *naiva* (never); or *ca* has the sense of *api*, “do not even deserve”—to get any sorrow (*avasāditum* = *avasattum* = *kiñcid duḥkhaṁ prāptum api*),” so why should they suffer a conflagration? Therefore the gist is: “We do not deserve this trouble.”

Next, in the second half of the verse they prove they are friends. “Because (*hi* = *yasmāt*) we are Yours, meaning we are accepted by You (*tvadīyāḥ* = *tvayā svī-kṛtāḥ*).” In the other reading, *tvān-nāthāḥ*, the sense is: *tvam eva nāthaḥ sarvāpatsu rakṣakaḥ yeṣāṁ te* (we, whose savior in all dangers is You). Moreover: *tvat-parāyaṇāḥ*, “we whose topmost shelter is You” (= *tvam eva param ayanam āśrayaḥ yeṣāṁ te*). The sense is: *tvad-eka-niṣṭhāḥ* (we who are solely devoted to You). The substance of the vocative *sarva-dharma-jña* is: “The necessity of saving the afflicted is already understood by You.”

Or *hi* has the sense of *tu* (only, but), for the sake of making a distinction from before: “Even those who have a mere connection with You somehow or other don’t deserve to ‘get any sorrow’, but we (*vayaṁ hi*) are Yours (*tvadīyāḥ*)” and so forth. The rest is the same. Thus the drift is: “We are unable to abandon Your lotus feet.” “And that is known to You”: This is what they say with *sarva-dharma-jña*, “You know everyone’s nature” (= *sarveṣāṁ dharmāṁ svabhāvaṁ jānāsi*).

Jīva Gosvāmī—Having requested both of Them at first because of the appropriateness at that time, they inform only to Śrī Kṛṣṇa due to both a special affection and the realization of an extraordinary power.

“Certainly (*nūnam* = *niścaye*), even those who have a mere connection with You (*tvad-bāndhavāḥ* = *tvat-sambandha-mātravanto ’pi*)—*ca* has the sense of *api*—do not deserve to act like those who have despondency in a complete way (*ava samantāt sādāḥ yeṣāṁ te avasādāḥ tadvad ācaritum api na arhanti*).” That is, “We don’t even deserve to act like sorrowful persons (*avasāditum na arhanti* = *duḥkhīta-jana-vad ācaritum api na arhanti*), so why should we experience a conflagration?”

“We, however (*vayaṁ hi* = *vayaṁ tu*) have only You for shelter (*tvān-nāthāḥ* = *tvad-ekāśrayāḥ*).” Here *hi* has the sense of *viśeṣa* (distinction, particularity): *Viśva-kośa* states: *hi pāda-pūraṇe hetau*

viśeṣe 'py *avadhāraṇe*, “*Hi* is used in the senses of *pāda-pūraṇam* (filling a line of a verse), *hetu* (‘because’), *viśeṣa* (particularity), and *avadhāraṇam* (limitation).”

Moreover: *tvat-parāyaṇāḥ*, “we whose topmost shelter is You” (= *tvam eva param ayanam āśrayaḥ yeṣāṁ te*). The sense is: *tvad-eka-niṣṭhāḥ* (we who are solely devoted to You).

“Out of fear of the conflagration, we have come here with the cows. Their life too is our life, and so we do not appeal to You for our protection: You Yourself know that by Your experience, hence we know You will act appropriately.” With this intention they say: *sarva-dharma-jña*. The sense is: “O You who are knowledgeable of Your duty and of ours” (= *svasya ca asmākaṁ ca dharmasya abhijña*). In *avasāditum*, the suffix *tum/un* is added after *[k/vi/p]*.

Viśvanātha Cakravartī—“Your relations do not deserve to act like those who have despondency in a complete way” (*avasāditum na arhanti* = *ava samantāt sādāḥ yeṣāṁ te avasādāḥ tadvad ācaritum api na arhanti*). The suffix *tum/un* is added after the word which ends in the affix *[k/vi/p]* that has the sense of *ācāra* (behavior).²¹³

Vallabhācārya—*Tvad-bāndhavāḥ* means *tvam eva bandhuḥ yeṣāṁ* (we for whom You are a friend). *Avasāditum* means *avasādaṁ prāptum* (to get destroyed/ disheartened).

Anvītārtha-prakāśikā—In the reading *avasāditum* (Śrīdhara Svāmī’s and Vallabhācārya’s reading), both *i/t* and *sīd* are poetic license.

10.19.11

śrī-śuka uvāca

vaco niśamya kṛpaṇaṁ bandhūnāṁ bhagavān hariḥ |
nimilayata mā bhaiṣṭa locanānity abhāṣata ||

213 This *[k/vi/p]* is a replacement of *[k/ya/n]*. For the details, consult the footnote in *Laghu-vaiṣṇava-toṣaṇī* 10.18.6. Moreover, here the prefix *ava*, which is glossed as *samantāt* (completely), corresponds to the sense of *vyāpti*. The definition of *ava* is: *avālabhana-vijñāna-viyoga-vyāpti-śuddhiṣu*, “*Ava* is used in the meanings of *ālambanam* (foundation, i.e. ‘down’), *vijñānam* (understanding), *viyoga* (separation), *vyāpti* (pervasion), and *śuddhi* (correctness)” (*Viśva-kośa* 2.63).

śrī-śukaḥ uvāca—Śrī Śuka said; *vacah*—the words; *niśamya*—after hearing; *kṛpaṇam*—pitiful; *bandhūnām*—of the relatives (or of the friends); *bhagavān hariḥ*—Lord Hari; *nimīlayata*—close; *mā bhaiṣṭa*—do not fear; *locanāni*—the eyes; *iti*—(end of the quotation); *abhāṣata*—said.

śrī-śukaḥ uvāca—*bhagavān hariḥ* (svasya) *bandhūnām kṛpaṇam vacah niśamya* “(yūyam sveṣām) *locanāni nimīlayata. (yūyam) mā bhaiṣṭa*” *iti abhāṣata*.

Śrī Śuka said: Hearing the pitiful words of His friends, Lord Hari told them: “Close your eyes. Don’t be afraid.”

Sanātana Gosvāmī—Naturally, Hari is He who takes away all sorrow. In addition: *bhagavān*, He is dedicated to revealing all His qualities, such as caring for devotees. Over and above that, the words of the kinsmen were filled with trepidation (*kṛpaṇam* = *kātarya-yuktam*).

“Close your eyes” is because of the joviality of fun. In truth, however, the idea is as follows: “These ones, whose hearts are overwhelmed by affection only for Me, are concerned only about My well-being, even more so over their lives, even by disregarding their own well-being. Therefore, seeing My swallowing the fire, by fearing that some evil will happen to Me they might enter the conflagration without notice, and so I will swallow the fire without their knowing it.” Moreover, it was said like that to quickly lead them to Bhāṇḍīra, unperceivably, for the sake of fun.

In case they were to say, “*Aho*, funny guy! When we close our eyes, how will the fire come to an end?”, he says: “Don’t be afraid.” The drift is: “I will protect you.”

Jīva Gosvāmī—(Additions are underlined.) Naturally, Hari is He who takes away all sorrow. In addition: *bhagavān*, He is dedicated to revealing His special qualities, such as caring for devotees. Over and above that, the words of His best friends (*bandhūnām* = *ātmaika-mitrāṇām*), by the logic in: *yan-mitraṁ paramānandam* (10.14.32), were filled with trepidation (*kṛpaṇam* = *kātarya-yuktam*). (The rest of the commentary is the same.)

Viśvanātha Cakravartī—The gist of “Close your eyes” is He said so after pondering over both the inappropriateness of their seeing His absorbing the fire, which was unperceived precisely in that way, and the suitability of making them, who were very tired and tormented, unperceivably reach the base of the Bhāṇḍira tree, which provides nice cool shade, from that place.

In case they were to say, “*Aho*, jovial one! When we close our eyes, how will the fire come to an end?”, he says: “Don’t be afraid.” The drift is: Now, there is no reason to protect in another way.

Baladeva Vidyābhūṣaṇa—The gist of “Don’t be afraid” is: There is no other means to terminate it.

10.19.12

*tatheti mīlitākṣeṣu bhagavān agnim ulbaṇam |
pītvā mukhena tān kṛcchrāt yogādhiśo vyamocayat ||*

tathā—so be it; *iti*—(end of the quotation); *mīlita-akṣeṣu*—when their eyes were closed; *bhagavān*—the Lord; *agnim ulbaṇam*—the vehement fire; *pītvā*—after drinking; *mukhena*—with the mouth; *tān*—them; *kṛcchrāt*—from danger; *yoga-adhiśaḥ*—the overlord of mystic might (or *yogā-adhiśaḥ*—the overlord of Yogamāyā); *vyamocayat*—saved.

tathā (astu) iti (uktvā teṣu) mīlitākṣeṣu (satsu), bhagavān yogādhiśaḥ agnim ulbaṇam mukhena pītvā kṛcchrāt tān vyamocayat.

After they said “all right” and closed their eyes, the Lord, the overlord of mystic might, saved them from danger by imbibing the vehement fire through His mouth.

Śrīdhara Svāmī—He saved them from a trouble occasioned by hunger, thirst, fatigue, etc., and by entering a hardly accessible area (*kṛcchrāt* = *kṛcchrād gahvara-praveśa-kṣut-tr̥ṣ-śramādi-janitāt*).

Sanātana Gosvāmī—*Tathā* means *evam astu* (so be it); *iti* means *evam uktam* (as told). Someone might wonder: “Wow! How did He

imbibe that kind of fire through His divine mouth?” In response he says: *yogādhiśaḥ*, “the sole master of an unimaginable godly might” (= *durvitarkyaiśvarya-viśeṣaika-svāmī*). The idea is: By His potency, it became a beverage the size of a mouthful.

He freed them in a specific manner (*vyamocayat* = *viśeṣeṇa amocayat*), by His making them reach Bhāṇḍīra. The intent to drink with the mouth was already pointed out before (BVT 10.17.25).

Alternatively, “Because of their affection, there is nothing I cannot do,” and so an imitation of drinking was done in order to show Brahmā and others affection for the *sakhas*.

Jīva Gosvāmī—*Tathā* means *evam astu* (so be it); *iti* means *evam uktvā* (after saying so). (The rest of the commentary is the same, except that the last paragraph was deleted.)

Viśvanātha Cakravartī—“Yo companions! Kṛṣṇa knows a great deal about gems, mantras, potent herbs and so forth, which put an end to fire, poison, and the like. But that cannot be brought about without solitude, so our closing our eyes in this conglomeration of people is akin to solitude. He speaks that way with this idea. Therefore, let’s close our eyes very firmly.” After saying this, they closed their eyes: This is what Śuka says with *tatheti*.

The Lord, i.e. He who has the powers of huge godly might (*bhagavān* = *mahaiśvarya-śakti-yuktaḥ*), drank it, though it was fierce (*ulbaṇam* = *tivram api*). At that time, when the desire to drink it took place, the fire, unable to act against His will, became greatly afraid. Just when, immediately turning into a very cooling beverage, fragrant and sweet, it became the size of a mouthful in the palm of His lotus hand, Yogādhiśa drank it with His mouth. The following is obtained by this: His Yogamāyā potency became manifest, snatched it from His hand after saying: “This gives unbearable sorrow to the devotees who are remembering it and whose hearts are melting out of love,” and drank it through the mouth. The drift is: Due to His being the overlord of Yogā, that is, Yogamāyā (*yogādhiśaḥ* = *yogamāyāyāḥ adhiśaḥ*), her drinking it is figuratively superimposed on His drinking.

There is another interpretation. He drank by a means (*mukhena* = *upāyena*). What is that means? In that regard he says: *yogādhiśaḥ*.

The gist is: yoga is *aiśvarya-śakti*. *Medinī-kośa* states: *mukham prasaraṇe*²¹⁴ *vaktre prārambhopāyayor api*, “*Mukham* means *prasaraṇam* (going forth, i.e. going towards), *vaktram* (face, mouth), *prārambha* (beginning), and *upāya* (means)” (*kha-dvikam* 3).

“He freed them—by leading them to Bhāṇḍīra in an instant—because of an affliction occasioned by thirst, fatigue, etc., and by entering a hardly accessible area (*kṛcchrāt* = *kṛcchrād gahvara-praveśa-trṭ-śramādi-janitāt*).”

Baladeva Vidyābhūṣaṇa—“Yogādhiśa drank it with an aspect of Yogamāyā, which was the means (*mukhena* = *yogamāyāmśena upāyena*), and freed those companions from danger.” The sense is: When He had the desire to drink it, only His potency that terminates villains (*duṣṭa-saṁhārīṇi śakti*), incited to action by Yogamāyā, drank it.

10.19.13

tataś ca te 'kṣiṇy unmīlya punar bhāṇḍīram āpitāḥ |
niśāmya viśmitā āsann ātmānam gāś ca mocitāḥ ||

tataḥ ca—and after that; *te*—they; *akṣiṇi*—the eyes; *unmīlya*—opening; *punaḥ*—again; *bhāṇḍīram*—Bhāṇḍīra; *āpitāḥ*—caused to attain; *niśāmya*—after seeing; *viśmitāḥ āsan*—became amazed; *ātmānam*—themselves; *gāḥ ca*—and the cows; *mocitāḥ*—saved.

tataḥ ca te (gopāḥ) punar bhāṇḍīram (bhagavatā) āpitāḥ (santaḥ bhagavad-uktāḥ sveśām) akṣiṇi unmīlya ātmānam (dāvāgneḥ tena eva mocitām) gāḥ ca (tena eva) mocitāḥ niśāmya viśmitāḥ āsan.

Afterward, the companions, who had reached Bhāṇḍīra again, opened their eyes, saw that they and the cows were saved, and became astonished.

Śrīdhara Svāmī—They were sent to Bhāṇḍīra in a moment. Therefore: Opening their eyes, they became amazed.

214 *nihsaraṇe (Medinī-kośa).*

*śrīdāmādi-sva-gopānām svāṅgam āruhya hṛṣyatām |
svaiśvāryam āvirakarod vana-vahni-nipānataḥ ||*

“By imbibing the forest fire, He manifested His godly might to Śrīdāmā and other cowherds who were enraptured after mounting His shoulders.”

Sanātana Gosvāmī—“And after the beverage (*tataś ca = pānānantaram ca*), having been brought to Bhāṇḍīra again, i.e. unperceivably as if they were in that place as before (*punar bhāṇḍīram āpitāḥ = pūrva-sthāna-sthitāḥ iva alakṣitam nītāḥ santaḥ*), they opened the eyes...” either by the Lord’s words or at once by themselves.

In the north-western direction from Śiva’s abode within Śrī Vṛndāvana on the western bank of Śrī Yamunā, the banyan tree called Bhāṇḍīra is famous. The thicket of reeds (*muñjāṭavi*) is five *krośas* (10 miles/ 16 km) to the south of it.²¹⁵ The agreement between Śrī Parāśara (speaker of *Viṣṇu Purāṇa*) and Śrī Vaiśampāyana (speaker of *Hari-varṇa*) is perceived from the mention that the fun in Tālavana, in Bhāṇḍīra, etc., occurred on the same day and also from the description in *Śrī Hari-varṇa* of Bhāṇḍīra within Śrī Vṛndāvana, beginning from: *madhye cāsya mahā-sākho nyagrodhaḥ*, “In the middle of Vṛndāvana is an eight-mile-high Banyan tree” (2.8.26),²¹⁶ otherwise unlimited cowherds, cows, etc., would have crossed the current on that day, and that is impossible. Additionally, the mention in *Śrī Varāha Purāṇa* is renowned as Bhāṇḍahara: The holy place called Bhāṇḍa-hrada should be known to be on the eastern bank of Śrī Yamunā, since there is no ascertainment in *Śrī*

215 Bhāṇḍīravana is north of Vṛndāvana, which is on the western bank. Bhāṇḍīra-vaṭa is on the eastern bank of the Yamunā.

216 These verses were quoted in the *Toṣaṇis* 10.11.28. The Bhāṇḍīra tree extended for one *yojana* (8 miles): *yojanocchritāḥ (Hari-varṇa 2.8.26)*. Moreover: While living in Gokula, to enjoy Govardhana, Bhāṇḍīra, and Kāṇḍī, Kṛṇa and Balarāma decided to move to Vṛndāvana and for that purpose They created a problem for the cowherds: Kṛṇa manifested hundreds of dangerous wolves from His body and eventually the cowherds moved from Gokula to Vṛndāvana (*Hari-varṇa 2.8.28-31*). It’s understood that branches of the Bhāṇḍīra tree extended over the Yamunā, enabling the boys coming from Vṛndāvana to cross.

Varāha Purāṇa, etc., that Bhāṇḍīra is located on both sides of the river.²¹⁷

Niśamya means either *śrutvā* (hearing) or *dr̥ṣṭvā* (seeing). Optionally, the reading is *niśāmya*.

Jīva Gosvāmī—“And after drinking (*tataś ca = pānānantaram ca*), they opened their eyes—only when the Lord told them to—, saw (*niśamya = niśāmya = dr̥ṣṭvā*)²¹⁸ that they were saved (*ātmānam = ātmānam mocitam*) and that the cows were saved, and became amazed.” They were not just saved, they had also been transferred to Bhāṇḍīra again. Sometimes the reading is *niśāmya*. The word *mocitāḥ* (saved) modifies the cows (*gāḥ*) and should also be connected to *ātmānam* by changing the case ending (*mocitam*).

In that regard, Bhāṇḍīra is in the north-western direction from the well-known village, Śiva’s abode, called Spāra, within Śrī Vṛndāvana on the southern bank of Śrī Yamunā.²¹⁹ A part of the famous Bhāṇḍīra-vaṭa is seen by us and is renowned by that name even today by a connection with it. Clearly, that area is a ghat of the Yamunā. The thicket of reeds (*muñjālavi*) is five *krośas* to

217 Bhāṇḍīra is the designation of both Bhāṇḍīra-vaṭa (*Hari-varṇa* 2.9.26; quoted in *Toṣaṇis* 10.11.28) and the region of Bhāṇḍīra-vaṭa (*Laghu-vaiṣṇava-toṣaṇi* 10.11.29). The area round Bhāṇḍīra-vaṭa was the main playground of the boys. Kṛṣṇa and Balarāma left Tālavana, came back to Bhāṇḍīra: *vasudeva-sutāv ubhau tat-tālavanam utsrjya bhūyo bhāṇḍīram āgatau* (*Hari-varṇa* 2.14.1) and grazed the cows there (ibid. 2.14.2). Parāśara concurs with Vaiśampāyana, and specifies that They went from Tālavana (southwest of Mathurā) to Bhāṇḍīra-vaṭa: *hatvā dhenuka-daiteyaṁ bhāṇḍīra-vaṭam āgatau* (*Viṣṇu Purāṇa* 5.9.2) and grazed the cows there: *cārayantau ca gā dūre* (ibid. 5.9.3). The Bhāṇḍīra tree is said to cover an area of one *yojana*. A shoot from a branch of a banyan tree can reach the ground and form a root of sorts.

218 *Niśamya* means either “hearing” or “seeing,” whereas *niśāmya* only means “seeing”. In both cases, the verbal root is *śam ālocane* (10A) (to see). A prefix can change the meaning of a verbal root, and in the case of *śam ālocane*, this root is not a *ghaṭ-ādi* when the sense is “to see” (*Hari-nāmāmṛta-vyākaraṇa* 570), and so the short *a* in *śam* becomes long.

219 The Yamunā River flows south in a straight line from Bhāṇḍīravana to the city of Vṛndāvana, but just before Vṛndāvana it turns east, goes around Vṛndāvana, and continues south to Mathurā. Thus Vṛndāvana is on the southern, or on the south-western, or on the western, side of the Yamunā, depending on the perspective.

the south of it and is taken to be at the end of the village known as Agnivārā, which is close to it. Moreover, in *Śrī Hari-vamśa*, beginning from: *madhye cāśya mahā-śākho nyagrodhaḥ* (2.8.26), there is a description of Bhāṇḍīra only within Śrī Vṛndāvana. And in the *uttara-khaṇḍa* of *Bhaviṣya Purāṇa*, in the context of *malla-dvādaśī*, the following is established: In Bhāṇḍīra, Śrī Kṛṣṇa, in the form of a wrestler, is depicted; a big wrestler was there in relation to Him. Therefore its well-known presiding deity is Vāsudeva. In the same way, the statement: *vahanto vāhyamānās ca cārayantaś ca go-dhanam*, and so on, “While carrying, while being carried, and while tending cows, [the cowherds, among whom Kṛṣṇa was going in front, went to the banyan tree named Bhāṇḍīra]” (*Bhāgavatam* 10.18.22) might be harmonized in the sense of a continuity of a fun that begun from Śrī Vṛndāvana, because of the nonaccomplishment of that by the crossing of unlimited cows and so forth. Therefore the opinion of ancient Vaiṣṇava poets such as the following might not be confusing: *kiṁ viśrāmyasi kṛṣṇa-bhogi-bhavane bhāṇḍīra-bhūmī ruhi*, “Why are you taking rest at the Bhāṇḍīra tree, which is the place of the black snake?” (*Gīta-govinda* 6.12). Further, the mention in *Śrī Varāha Purāṇa* is renowned as Bhāṇḍahara in the world: The holy place called Bhāṇḍa-hrada should be known to be on the northern bank of Yamunā.

Viśvanātha Cakravartī—And after that, “Hey *sakhas*! I have counteracted the conflagration. Now, open your eyes.” Being told this by Kṛṣṇa, “they opened their eyes again, understood (*niśamya* = *jñātvā*) that they were saved (*ātmānam* = *ātmānam mocitam*) and that the cows were saved, and became amazed.” How were the cows? *bhāṇḍīram āpitāḥ* (caused to attain Bhāṇḍīra). “*tena eva*” (by Him) should be connected to each clause.

10.19.14

kṛṣṇasya yoga-vīryam tad-yoga-māyānubhāvitam |
dāvāgner ātmanah kṣemaṁ vikṣya te menire 'maram ||

kṛṣṇasya—Kṛṣṇa’s; *yoga-vīryam*—the mystic power; *tat*—that (or His); *yoga-māyā-anubhāvitam*—realized (understood, or brought about) through Yogamāyā; *dāva-agneḥ*—from the forest fire;

ātmanah—of themselves; *kṣemam*—the safety; *vikṣya*—seeing; *te*—they; *menire*—thought; *amaram*—[of Him as] a god.

te (gopāḥ) kṛṣṇasya yoga-māyānubhāvitam tad-yoga-vīryam dāvāgneḥ ātmanah kṣemam (ca) vikṣya (tam kṛṣṇam) amaram menire.

Seeing that Kṛṣṇa’s mystic power, realized through His Yogamāyā, effected their safety from the conflagration, they thought of Him as a god.

Sanātana Gosvāmī—“His companions saw the power, i.e. the greatness, of godly might (*yoga-vīryam* = *yogasya aiśvaryasya vīryam prabhāvaṁ mātmyam*).” But it could be *māyika* (materialistically illusory): Suspecting this, he repudiates the idea, “It was brought about (*anubhāvitam* = *sampāditam*) by Yogamāyā,” i.e. by a particular potency that is *sat-cid-ānanda* (spiritual), insofar as the Māyā potency cannot do anything to them, His dearest friends, whose bodies are *sat-cid-ānanda*.

With *dāvāgneḥ* (from the conflagration), he expounds upon *yoga-vīrya*. *Kṣemam* (safety) is said from the effectuation of amusements in Śrī Vṛndāvana, etc., for a long time directly with Śrī Kṛṣṇa. “They thought of Him as one because of whom there is no death (*amaram* = *na vidyate maraḥ maraṇam yasmāt tam*).” The gist is: “Since He is our shelter, we will never die by having fun.”

Jīva Gosvāmī—Nevertheless they, who have pure friendship, which was extolled as unexcelled in the verse that starts: *ittham satām brahma-sukhānubhūtyā*, “[These boys, who had earned heaps of merit, frolicked in this way with Him, who appears] as the realization of the bliss of Brahman to the transcendentalists...” (10.12.11), did not know that He is God, given that His godhood prevented them from knowing. However, only the knowledge that He has power originated, somehow: That is what he says, “It was manifested (*anubhāvitam* = *vyañjitam*) by Yogamāyā,” the inconceivable potency, which pertains to the nature of God. “Thinking about (*vikṣya* = *matvā*) the power, which brought about the attainment of

an unprecedented thing...” (*yoga-vīryam* = *apūrvārtha-samprāpti-sampāpakam prabhāvam*), from the definition in *Viśva-prakāśa*: *yogo 'pūrvārtha-samprāptau*, “Yoga is used in the sense of an attainment of an unprecedented thing.”

What was the power like? It was the cause of their auspiciousness from the forest fire (*dāvāgneḥ ātmanaḥ kṣemam* = *dāvāgneḥ sakāśād ātmanaḥ maṅgala-hetum*). An alternative explanation of *amaram* is: *na vidyate maraḥ maraṇam yasmāt tam* (Him because of whom there is no death). The gist is: “Since He is our shelter, we will never die of fun.”

Krama-sandarbha—“Seeing that the greatness of she who makes the impossible possible (*yoga-vīryam* = *yogasya mātmyam*) (*yogasya* = *durghaṭanāyāḥ*) was the cause of their protection (*kṣemam* = *rakṣā-hetum*) from the forest fire...” Next he repudiates the possibility that His power is accidental: *yoga-māyānubhāvitam* means: *svābhāvikyā cic-chaktyā anubhāvitam*, “[His mytic power,] realized by means of the inherent, transcendental potency.”

Viśvanātha Cakravartī—Even by seeing that kind of godly might (*aiśvarya*), they, whose friendship and *prema* were pure, did not have knowledge of His godhood (*aiśvarya*), which covers that knowledge, unlike the case of Arjuna and of others.

“Seeing that Kṛṣṇa’s power (*vīryam tad* = *prabhāvam tat*), which caused the attainment of an unprecedented thing (*yoga-vīryam* = *apūrvārtha-samprāpakam prabhāvam*)—from the definition in *Viśva-koṣa*: *yogo 'pūrvārtha-samprāptau*—, which was made to be understood through Kṛṣṇa’s Yogamāyā potency (*yoga-māyānubhāvitam* = *yoga-māyā-śaktyā jñāpitam*), and which was their security (*ātmanaḥ kṣemam* = *ātma-kṣemam*), they thought that Kṛṣṇa is a particular god (*amaram* = *deva-viśeṣam*),” but it is not that even the scent of a slackness of their own relationship occurred, because: “Surely He is our friend. Due to doing a deed impossible for a human, He is some god.” And from that, the drift is: “Since we are His friends, we too are gods.” Inferring in this way because friendship makes no sense when there is too much disparity, they became blissful.

Anvitārtha-prakāśikā—*Kṣemam* means *kṣema-karam* (which effects security). This word *kṣema* is formed from *kṣema* which is followed by the affix [n]i[c] in the sense of *tatkaroti* (it does that) and by the suffix a[c] (called a[t] in *Hari-nāmāmṛta-vyākaraṇa*).²²⁰

10.19.15

gāḥ sannivartya sāyāhne saha-rāma janārdanaḥ |
veṇum viraṇayan goṣṭham agād gopaiḥ abhiṣṭutaḥ ||

gāḥ sannivartya—making the cows return; *sāya-ahne*—in the late afternoon; *saha-rāmaḥ*—who was with Rāma; *janārdanaḥ*—Janārdana; *veṇum viraṇayan*—while sounding the flute in a special way; *goṣṭham agāt*—went to the cowherd village; *gopaiḥ abhiṣṭutaḥ*—who was praised by the cowherds.

janārdanaḥ saha-rāmaḥ sāyāhne gāḥ sannivartya veṇum viraṇayan gopaiḥ abhiṣṭutaḥ goṣṭham agāt.

At dusk, Janārdana, accompanied by Rāma, made the cows go back and, praised by the cow herders, went to the village. He played the flute the entire time.

Sanātana Gosvāmī—“Accompanied by Rāma (*saha-rāmaḥ* = *rāma-sahitaḥ*) Janārdana, while playing the flute in a special way (*viraṇayan* = *viśeṣeṇa raṇayan*) (*raṇayan* = *vādayan*)...” The name Janārdana is used with this intention: He is always requested to be seen by the people of Vraja (*vraja-janaiḥ sadā draṣṭum yācyate*).

Jīva Gosvāmī—(The commentary is the same.)

Viśvanātha Cakravartī—‘Janārdana’ signifies: *janān vana-stha-sthāvara-jaṅgama-lokān sva-vīrahaṁ ditsuḥ pīdayati, vraja-stha-janān tu sva-saṅgamaṁ ditsuḥ taṁ yācayati iti saḥ*, “Desiring to

220 Moreover, the word *kṣema* is made by adding the suffix *ma[n]* after the verbal root *kṣi*, by *Uṇādi-sūtra* 1,140. Or, by figurative usage, the sense of “Kṛṣṇa’s mystic power was their security” is “His power was the cause of their security.”

give separation from Him, He pains the entities, both moving and nonmoving, that live in the forest, and desiring to give His association, He makes the people living in the village entreat Him.”²²¹

Anvitārtha-prakāśikā—*Goṣṭham* means *vrajam* (cowherd village).

10.19.16

gopīnām paramānanda āsīd govinda-darśane |
kṣaṇam yuga-śatam iva yāsām yena vinābhavat ||

gopīnām parama-ānandaḥ āsīt—the cowherd girls had the highest bliss; *govinda-darśane*—when there was the sight of Govinda; *kṣaṇam*—a moment; *yuga-śatam iva*—like one hundred millenniums; *yāsām*—for which ladies; *yena vinā*—without whom; *abhavat*—became.

yāsām gopīnām yena (śrī-kṛṣṇena) vinā kṣaṇam yuga-śatam iva abhavat, (tāsām gopīnām) govinda-darśane (sati) paramānandaḥ āsīd (iti).

When they saw Govinda, the *gopīs*, for whom one moment without Him was like a hundred Yugas, felt the topmost bliss.

Sanātana Gosvāmī—In this verse, he says the *gopīs*’ deliverance from the fire of separation resembled the cow herders’ relief from the conflagration. The bliss reached the highest level (*parama = parā-kāṣṭhām prāpta*). “Only from seeing Govinda (*darśanād eva*),²²² that is, although He was surrounded by cows and cow herders, as the Lord of cows (*gavām indra*)—or just from seeing Govinda whose condition of being Gokulendra was directly shown by saving the cow herders and cows—, bliss made its appearance (*āsīt = āvirbhūtaḥ*).”

Merely by seeing Him, the special bliss of those girls was brought about. The sense is: How can the bliss that also occurred in their conversations be explained?

²²¹ There are two verbal roots *ard*: (1) *ard himsāyām* (to hurt, to kill) and (2) *ard gatau yācane ca* (to go; to beg, solicit).

²²² Sanātana Gosvāmī seems to have the reading *darśanāt*, which is not listed anywhere.

In the reading ending in the locative case, the sense is either *darśane sati* (when seeing Him occurred) or *darśane viṣaye*, “[bliss] on the topic of seeing Him.” Either way, the sense is similar to the above. However, in the latter interpretation, on the side of the *viṣaya-saptamī*, the fact that just seeing Him is of the nature of the topmost bliss is meant. And that is proper: This is what he says with *kṣaṇam* (instant). The neuter is poetic license. *Iva* (like) is said because, although an instant is not a hundred yugas, it appeared like that to them only on account of the massive sorrow of separation. With *yāsām* and so on he brings to light that very ascertainment. The idea is: They who have this kind of sorrow by a separation for a very short period of time had the highest bliss from seeing Him even just a little. This is said here in the context of a deliverance from a huge fire, yet it repeatedly takes place. It should be understood in this way.

Jīva Gosvāmī—Just as by delivering the divine cow herders from a conflagration He gave them the high bliss of attaining Him, so by delivering the divine cowherd girls from the fire of separation He gave them that.²²³ Although it repeatedly happens, by a similarity with the occasion he only talks about what occurred at the end of the pastime on that day. Only the topmost bliss, a bliss that reached the highest level (*parama* = *parām kāṣṭhām āpanna*), came about.

Who are those *gopīs*? That is what he talks about with *kṣaṇam* and so on, from hearing their statements of that sort, for instance: (1) *kuṭīla-kuntalāṁ śrī-mukhaṁ ca te*, “When You return, those who gaze at Your beautiful face and at Your wavy hair think that the creator of their eyelids is a fool” (10.31.15) and (2) *truṭīr yugāyate tvām apaśyatām*, “When You go to the forest during the day, those who do not see You feel that a fraction of a second is like a Yuga” (10.31.15), because of being described by the king of sages, having also pointed them out with: *yat-darśane dṛṣṣiṣu pakṣma-kṛtaṁ śapanti*, “while seeing whom the *gopīs* curse he who made eyelids on the eyes” (10.82.39), for the sake of illustrating that their love is above all. This means those girls are His beloveds.

223 This is not just an analogy (*upamā*), it is a contrast (*vyatireka*) in terms of closing the eyes and seeing Govinda, respectively.

That bliss is the highest. What is it like? In that regard he says *kṣaṇam*. Since it is out of the range of our words and minds, it cannot be depicted by the nature of it, but only by means of its material counterpart, somehow.

Govinda-darśane is in the locative case. Still, by the obstruction of blinking, etc., their condition of separation is shown as before. The neuter gender in *kṣaṇam* is poetic license.²²⁴

Thus it is the maturity of their *rati* that has ascended to the seventh stage, in terms of being called *bhāva*, *prema*, *praṇaya*, *māna*, *rāga*, *anurāga*, and *mahābhāva*. This should be looked into in *Ujjvala-nīlamanī*, composed by the resplendent, venerable, and best younger brother of mine (best uncle of mine).

Viśvanātha Cakravartī—Although everyone in the village had bliss by associating with Kṛṣṇa when He entered the village, the bliss of Yaśodā and others who had the topmost parental affection was higher than theirs. This was already described in the text: *gopī-dṛg-utsava-dṛśiḥ praviveśa goṣṭham*, “He the sight of whom is a festival for the cowherd ladies’ eyes entered the village” (10.14.47). Therefore now Śuka says the *gopīs* who were His ladyloves had bliss. By *mukta-pragrahā vṛtti* (the ultimate sense of a word, “by loosening the reins of the horse”), the sense is their bliss was superior, i.e. absolute, in terms of nature and degree, but it was not a relative bliss that can be understood.

Someone might exclaim: “Who are those *gopīs*? Spell this out with their uncommon characteristics,” and so he says: “Without Him (*yena vinā* = *śrī-kṛṣṇena vinā*), a moment (*kṣaṇam*)—the neuter gender is poetic license—was like a hundred Yugas,” in other words a moment felt like one hundred Yugas.

The characteristic of *mahābhāva*, the last in the series of ever increasing love: *rati*, *prema*, *sneha*, *māna*, *praṇaya*, *rāga*, *anurāga*, and *mahābhāva*, is seen in *Ujjvala-nīlamanī*, consequently those *gopīs* should be known as Vṛṣabhānu-nandinī and others, who have *mahābhāva*.



224 But *kṣaṇa* is often seen in the neuter. This is confirmed in *Monier-Williams Dictionary*.

Chapter Twenty

Monsoon and Autumn in Vrindavan

10.20.1

śrī-śuka uvāca

*tayos tad adbhutaṁ karma dāvāgner mokṣaṁ ātmanaḥ |
gopāḥ sribhyaḥ samācakhyuḥ pralamba-vadhaṁ eva ca ||*

śrī-śukaḥ uvāca—Śrī Śuka said; *tayoḥ*—of the two of Them; *tat*—that; *adbhutaṁ*—wonderful; *karma*—deed; *dāva-agneḥ*—from a conflagration; *mokṣaṁ*—deliverance; *ātmanaḥ*—their; *gopāḥ*—the cow herders; *sribhyaḥ*—to the women; *samācakhyuḥ*—fully told; *pralamba-vadhaṁ*—the killing of Pralamba; *eva*—only; *ca*—and.

śrī-śukaḥ uvāca—*dāvāgneḥ ātmanaḥ mokṣaṁ (kṛṣṇasya karma) pralamba-vadhaṁ ca (rāmasya karma iti dvayaṁ) tayoḥ tad adbhutaṁ karma gopāḥ sribhyaḥ samācakhyuḥ.*

Śrī Śuka said: The cow herders fully told the women about their deliverance from a conflagration and about the killing of Pralamba, two amazing deeds of Theirs.

Śrīdhara Svāmī—

*vimśe prāvṛt-śarac-chobhā-varṇanena vanocitāḥ |
prāvṛt-kṛdā nirūpyante gopa-rāma-yujo hareḥ ||
heyādeyopamānena prāvṛt-śarad-ṛtu-śriyoḥ |
varṇanam tv adbhutaishvarya-kṛṣṇa-līlā-vivakṣayā ||*

“In the twentieth chapter, by depicting the respective resplendence of monsoon and of autumn, Hari’s amusements in the forest in the rainy season are portrayed, one after the other. He was accompanied by Rāma and the cowherds. The description, with either acceptable or rejectable analogies, of the respective beauty of the rainy season and of the fall season is for the purpose of expressing that Kṛṣṇa’s pastimes are wonderful and godly.”

Sanātana Gosvāmī—Although done by both of Them, Śrī Rāma and Śrī Kṛṣṇa, separately, the two deeds are pointed out in one take to signify the oneness of Those two, due to Their reciprocal assistance and so on. Or the word *tayoḥ* (of Those two) should be discerned in this way: “the deliverance from the conflagration, which relates to Kṛṣṇa, and the killing of Pralamba, which relates to Rāma.”

The deeds are amazing because they are otherworldly. “They fully, detailedly (*sam* = *samyak* = *tat-tad-viśeṣataḥ*), told the women, Śrī Yaśodā and others—because they have a special deep affection—and Śrī Nanda and others,” because of the word *ca* (and).

The word *eva* is used in the sense of *api* (also, even), due to narrating the killing of Pralamba as secondary in terms of being done by Śrī Baladeva, and for this reason there is a subsequent mention of it although it happened before.

Or, insofar as the deed of delivering from a conflagration is great, and specifically because the story of the conflagration is worthy of being told because they were saved from it, the word *eva* can be understood in the sense of *ukta-samuccaya* (adding something stated: the conflagration).²²⁵

Jiva Gosvāmī—They fully—in such a way that details about those various ones were given (*sam* = *samyak* = *tat-tad-viśeṣataḥ*)—told the women, their own mothers and so on, about that deed (*tat karma*)

225 These two interpretations of *eva* are not confirmed anywhere and Jiva Gosvāmī edited them out. For instance, in *Medinī-koṣa* the definition of *eva* is: *athaiva caupamyē niyoge vākya-pūraṇe, avadhāraṇe ca cāra-niyoge ca vinigrahe*, “*Eva* is used in the meanings of *aupamyam* (similitude), *niyoga* (injunction, ‘indeed’), *vākya-pūraṇam* (filling a sentence), *avadhāraṇam* (limitation; ascertainment), *cāra-niyoga* (manner of proceeding), and *vinigraha* (restriction, disjunction).”

of Those two, Śrī Rāma and Śrī Kṛṣṇa, that was both the form of delivering from a conflagration and the form of killing Pralamba, in accordance with the person in question. The mention out of order in time is in consideration of prominence.

Viśvanātha Cakravartī—

*upamānena vastūnām upādeyatva-heyatve |
viṁśe prāvṛṭ-śarac-chobhā-varṇane 'dyotayan munih ||*

“In the twentieth chapter, in a depiction of the resplendence of monsoon and of autumn with objects of comparison, the sage hinted at things’ being acceptable or rejectable.”

Baladeva Vidyābhūṣaṇa—

*upādeyatva-heyatve vastūnām upamānataḥ |
bodhayan viṁśake brūte prāvṛṭ-śarad-ṛtu-śriyam ||*

“In the twentieth chapter, while enlightening, from objects of comparison, about things’ being acceptable or rejectable, he talks about the beauty of the rainy season and of the fall season.”

Vijayadhvaṇī Tīrtha—The word *tad* refers to those two deeds (*tat = tad dvayam*). The sense is: *mokṣaṁ pralamba-vadhaṁ ca iti dvayam eva*.

Vira-Rāghava—*Ātmanaḥ* signifies *ātmanām* (their own).

10.20.2

*gopa-vṛddhāś ca gopyaś ca tad upākarnya vismitāḥ |
menire deva-pravarau kṛṣṇa-rāmau vrajaṁ gatau ||*

gopa-vṛddhāḥ—the elder cowherds; *ca*—and; *gopyaḥ*—the cowherd ladies; *ca*—and; *tad upākarnya*—hearing that; *vismitāḥ*—amazed; *menire*—they thought; *deva-pravarau*—two foremost gods; *kṛṣṇa-rāmau*—Kṛṣṇa and Rāma; *vrajaṁ*—to Vraja; *gatau*—gone (come).

gopa-vṛddhāḥ ca gopyaḥ ca tad upākarnya vismitāḥ kṛṣṇa-rāmau deva-pravarau vrajaṁ gatau menire.

Listening to the story, the elder cowherds and the cowherd ladies became amazed. They thought that Kṛṣṇa and Rāma were two foremost gods who had gone to Vraja.

Sanātana Gosvāmī—They heard it in proximity to both of Them (*upa = tayoh samīpe eva*), or as a whisper (*upa = upāṁśutvena*). They thought They were the very best among the gods (*deva-pravarau = deveṣu parama-śreṣṭhau*), meaning they thought They were Śrī Viṣṇu and Śrī Śiva, who had reached (*gatau = prāptau*) Vraja. The villagers’ not considering a birth in this matter is because of not perceiving a birth like a soul’s, by the origination of a special *bhakti*. However, both of Them directly appeared by Themselves out of mercy—yet They should be worshiped with love as their own relative and so on. This is how they felt.

There is another explanation. *Deva* is a vocative: “O Parīkṣit! Both of Them, the very best of the cowherd village (*pravarau = vraja-jana-śreṣṭha-tarau*), came to Vraja.” Or They were like two foremost gods, so the gist is: “They will always protect us.”

The elders among the cowherds (*gopa-vṛddhāḥ = gopeṣu vṛddhāḥ*) are Śrī Nanda, Śrī Upananda and others. For the sake of the youths, even in the Lord’s *bālyā*, they, who act like teenagers and are attracted by the Rasa (mojo) of the good fun, go to sport in the forest by associating with Him.

Alternatively, because the young cowherds, male and female, who have a special Rasa were not amazed due to a constant full glimpse of the special glory of the Lord, they are not mentioned here, therefore here the term *gopyaḥ* (cowherd ladies) only denotes old cowherd ladies, the ones who accompany the elder cowherd men. For this reason there is a pair of *ca*’s (perhaps to put both on the same level).

In the case of the *gopīs* who are Kṛṣṇa’s beloveds, their love did not diminish even by having a full glimpse of His glory, rather there was only an increase. This was indicated previously.

Jīva Gosvāmī—Śuka talks about the state of mind of all those who heard. Although there were young ones, “the elder cowherds” is said in consideration of an abundance of Rasa by the excellence of the

astonishment, and so the cowherd ladies too should be known to be like that (elder). “They thought that Those two were some eminent personalities among gods (*pravarau = deveṣu pravarau kau api*).” They were not quite sure because their hearts were overwhelmed by love, which is proper for relatives.

Viśvanātha Cakravartī—*Deva-pravarau* (two foremost gods) nourishes only the sweetness, as before, due to the stability of their own relationships by the power of love, but the knowledge of godhood was unknown to them, inasmuch as no text anywhere mentions a slackening of their relationships in His company.²²⁶

10.20.3

tataḥ prāvartata prāvṛṭ sarva-sattva-samudbhavā |
vidyotamāna-paridhiḥ visphūrjita-nabhas-talā ||

tataḥ prāvṛṭ sarva-sattva-samudbhavā vidyotamāna-paridhiḥ
visphūrjita-nabhas-talā prāvartata.

Afterward, monsoon began. In that season, all living things experienced a revival, the horizon was lightening, and the firmament rumbled.

Śrīdhara Svāmī—In that regard, in twenty-two verses is a description of monsoon.

☆ *sarva-sattva-samudbhavā* means: *sarveṣāṃ prāṇināṃ samudbhavaḥ utpattitaḥ jīvanataḥ ca yasyām sā prāvṛṭ*, “the rainy season, in which there is a revival of all living beings, because of births and because of enlivenment.”

☆ *vidyotamāna-paridhiḥ* signifies: *vidyotamānāḥ paridhayaḥ pariveśādi-śobhā yasyām sā*, “in which many *paridhis* are shining, that is, in which there is a resplendence of the *pariveśa* (the halo of the sun and the halo of the moon) and so on (the horizon).”²²⁷

226 Later on, Śukadeva states that the *gopīs* understood that Kṛṣṇa is the Lord (10.30.29) and Paramātmā (10.31.4). However, this did not diminish their love.

227 The word *ādi* (‘and so on’) denotes the other meaning of *paridhi* in

☆ *visphūrjita-nabhas-talā* denotes: *visphūrjitaṁ saṅkṣubhitaṁ nabhas-talaṁ yasyām sā*, “in which the firmament (“the base of the sky”) is greatly agitated.”

Sanātana Gosvāmī—To narrate the fun, obtained in the sequence, of the Lord in monsoon and in autumn, up to the end of the chapter he depicts both, in consideration of the particular fun of the two Lords due to a manifestation of a special resplendence of the monsoon and autumn in Vṛndāvana. In that regard, the description is to be understood by the chronological sequence, from here to the end.

Vidyotamāna-paridhiḥ signifies: *viśeṣeṇa dyotamānāḥ prakāśamānāḥ paridhayaḥ diśaḥ yasyām*, “monsoon, in which the directions are illuminating in a special way,” because one’s vision is extended far away by the covering of the sun by rising clouds at the outset of the rainy season.²²⁸ Moreover: *visphūrjita-nabhas-talā*, “in which the sky is clearly visible, because of the diminution of the oppressive intensity of the sun’s heat” (= *visphūrjitaṁ sūrya-tejāḥ-kṣobha-hānyā parisphuritaṁ nabhas-talaṁ yasyām*).

Alternatively, the two words *vi* have the sense of *vihīna* (devoid). Since dust is spreading, by the speed of the wind at the beginning of monsoon, the sense of *vidyotamāna-paridhiḥ* is: *aprakāśamānāḥ diśaḥ yasyām*, “in which the directions are not illuminating.” Likewise, *visphūrjita-nabhas-talā* means: *visphūrjitaṁ dhūlibhiḥ saṅkṣubhitaṁ nabhas-talaṁ yasyām*, “in which the sky is greatly agitated by dust particles.”

Jīva Gosvāmī—To narrate the fun, obtained in the sequence, of the Lord in monsoon and in autumn, at first he describes the beauty—the form of an *uddīpana* (stimulus) of the fun, utterly splendid by a connection with Śrī Vṛndāvana—of those seasons as in the case of

this context: the horizon (*Monier-Williams*). Although this definition is not sourced in classical dictionaries, it is confirmed by Sanātana Gosvāmī, Vallabhācārya, Vīra-Rāghava, and Śukadeva Mahārāja, not to mention that *Monier-Williams* says this meaning is seen in *Mahābhārata*. Further, in *Amara-koṣa*, *pariveśa* is spelled *pariveśa* and is defined as follows: *pariveśas tu paridhir upasūryaka-maṇḍale*, “*Pariveśa*, *paridhi*, *upasūryakam* (halo of the sun), and *maṇḍalam* (disk, circle) [are synonymous]” (1.3.32).

228 But specifically because of lightning flashes on the horizon at night.

summer. From this verse to the end of the chapter, he also illustrates the agreeableness and the disagreeableness of things existing as concomitants factors for the sake of ornaments of the depiction. In that regard, the depiction is to be understood only by the sequence from the beginning of those two to the end. The rest was explained by Śrīdhara Svāmī. In his commentary, on the side of *diśaḥ* (directions, i.e. horizon, indicated by the word *ādi*): it is because of extending the vision far away by the elimination of mirages, of cold, and of dust, by a little rain at the outset of the rainy season. *Viṣphūrjita* means *garjitam* (filled with rumble).

Viśvanātha Cakravartī—*Tataḥ* (afterward) means *grīṣmānantaram* (after the summer). *Prāvṛṭ* means *varṣā* (monsoon; rainy season). *Sarva-sattva-samudbhavā* means: “the rainy season, in which there is a revival of all living beings, because of births and because of enlivenment” (= *sarveṣāṁ sattvānāṁ prāṇināṁ samudbhavaḥ utpattitaḥ jīvanataḥ ca yasyām sā*). *Paridhi* means *candrārkaḥ* (the halo of the sun and the halo of the moon). *Viṣphūrjita-nabhas-talā* connotes: *viṣphūrjitaṁ garjitaṁ tad-yuktaṁ nabhas-talaṁ yasyām sā*, “in which the firmament is endowed with a rumble (or with thunder).”

10.20.4

sāndra-nilāmbudaiḥ vyoma sa-vidyut-stanayitnubhiḥ |
aspaṣṭa-jyotiḥ ācchannam brahmeva sa-guṇam babhau ||

sāndra—dense; *nīla*—dark; *ambudaiḥ*—by clouds (“which give water”); *vyoma*—the sky; *sa-vidyut-stanayitnubhiḥ*—accompanied by lightning and by thunder²²⁹; *aspaṣṭa-jyotiḥ*—[in which sky] the luminosity is unclear; *ācchannam*—covered; *brahma*—Brahman; *iva*—like; *sa-guṇam*—with the *guṇas*; *babhau*—shone (appeared, i.e. looked like).

vyoma sāndra-nilāmbudaiḥ sa-vidyut-stanayitnubhiḥ ācchannam aspaṣṭa-jyotiḥ (sat), brahma iva sa-guṇam (bhāti), babhau.

229 The word *stanayitnu* is made by *Unādi-sūtra* 3.29. The suffix *itnu[c]* is added after *[n]/i*, which is applied after the verbal root *stana deva-śabde* (10P) (to thunder, rumble), thus *stani + itnu[c] = stanay + itnu[c] = stanayitnu*.

In the sky, covered by thick rain clouds accompanied by lightning and thunder, the luminosity was not distinct, and so the sky looked like Brahman with the *guṇas*.

Śrīdhara Svāmī—“The sky, covered by dense dark clouds (*sāndra-nīlāmbudaiḥ* = *nibīdaiḥ nīlāmbudaiḥ*) that are accompanied by lightning and thunder (*sa-vidyut-stanayitnubhiḥ* = *vidyud-garjita-sahitaiḥ*), is like Brahman, known as *jīva* (*brahma* = *jīvākhyam*),²³⁰ covered by the modes of material nature (*sa-guṇam* = *guṇaiḥ ācchannam*).” There is a simile (*upamā*) of lightning, thunder, and clouds, with *sattva*, *rajas*, and *tamas*.

Sanātana Gosvāmī—The sky is covered by thick dark clouds, therefore it is *aspaṣṭa-jyotiḥ*, “that in which the natural luminosity, or the effulgence of the sun, is unclear” (= *aspaṣṭam jyotiḥ sahaja-prakāśaḥ sūrya-tejaḥ vā yasmin*). The rest was explained by Śrīdhara Svāmī. In his commentary, Brahman is known as *jīva* by the fact of being *aspaṣṭa-jyotiḥ* and so forth, hence it is covered by actions pertaining to the mode of *tamas* and so on which resemble clouds and so on.

Jīva Gosvāmī—“The sky, in which the light of the moon and the light of the sun are unclear (*aspaṣṭa-jyotiḥ* = *aspaṣṭam jyotiḥ candra-sūryādikam yatra tādrśam sat*), was splendid.” That is, it manifested another kind of self-luminosity by means of those two (*babhau* = *tad-dvārā sva-prakāśāntaram vyañjayāmāsa*). The reason the sky is such (*aspaṣṭa-jyotiḥ*) is that the sky is covered by dense dark clouds. What are the clouds like? They are accompanied with much lightning and with many *stanayitnus* (much thunder). Here, because a *stanayitnu* is mostly a sound in any way, only *garjita* (thunder, rumble) is stated by that term. What did the sky look like? Like Brahman, i.e. like an *amśa* of Brahman known as *jīva*. And that is of what kind? *sa-guṇam*. This means the light of the *svarūpa* is covered by *sattva*, *rajas*, and *tamas*, severally represented by lightning, thunder and clouds.

230 A *jīva* is an *amśa* of Brahman, yet is called *brahman* in the sense that a soul is transcendental: *vijñānam brahma ced veda*, “If one knows that the *vijñāna-maya puruṣa* (a soul) is transcendental” (*Taittirīya Upaniṣad* 2.5).

Viśvanātha Cakravartī—“The sky, appearing as covered (*ācchannam* = *ācchannatvena pratītam*) by dense dark clouds (*sāndra-nīlāmbudaiḥ* = *nibīḍaiḥ nīlāmbudaiḥ*) accompanied with lightning and thunder (*sa-vidyut-stanayitnubhiḥ* = *vidyud-garjita-sahitaiḥ*), is like Brahman, i.e. is like the soul of the *samaṣṭi* Virāt²³¹ (*brahma* = *samaṣṭi-virāḍ-ātmā*).” There is a simile of lightning, thunder, and clouds, with *sattva*, *rajas*, and *tamas*. Here the sky is compared to Brahman just because the sky, in terms of being unsmeared—the real sense is: in terms of not being covered—is the place of clouds and so on. The simile applies to *yogīs*, by considering their spiritual method.

Baladeva Vidyābhūṣaṇa—The sky is like Brahman with the *guṇas*. Here Brahman is the consciousness of the *jīvas* as a whole (*brahmeva* = *samaṣṭi-jīva-caitanyam iva*). The simile of lightning, thunder, and clouds, with *sattva*, *rajas*, and *tamas* applies to the worshipers of Hiranyagarbha, which is smeared by the *guṇas* like the sky by clouds, etc.

10.20.5

aṣṭau māsān nipītaṁ yad bhūmyāś coda-mayaṁ vasu |
sva-gobhir moktum ārebhe parjanyaḥ kālā āgate ||

aṣṭau māsān—for a period of eight months; *nipītaṁ*—is drunk; *yat*—which [wealth]; *bhūmyāḥ*—of the Earth; *ca*—and (or a verse filler); *uda-mayaṁ*—made of water; *vasu*—wealth; *sva-gobhiḥ*—by its rays; *moktum*—to release; *ārebhe*—began; *parjanyaḥ*—the sun²³²; *kālā āgate*—when the time comes.

parjanyaḥ, yat sva-gobhiḥ aṣṭau māsān nipītaṁ vasu bhūmyāḥ uda-mayaṁ (abhavat), kālā āgate (sati tad vasu) moktum ārebhe.

231 As the embodiment of Hiranyagarbha (the totality of souls in the universe), Brahman is called Jīva.

232 The word *parjanya* means either ‘rumbling cloud’ or ‘Indra’, by the definition: *parjanyaḥ rasad-abdendrau* (*Amara-koṣa* 3.3.146). It is formed by the *sūtra*: *parjanyaḥ* (*Uṇādi-sūtra* 3.103). The commentaries give the derivation: *pr̥ṣati siṅcatiti parjanyaḥ* (it sprinkles, thus it is *parjanya*) and explain that the suffix *anya* is added to the verbal root *pr̥ṣ[u]* *secane* (to sprinkle), *guṇa* is done, and *j* replaces *ṣ*. Originally, Indra means king, therefore the designation of the sun as *parjanya* is a metaphor.

When the time came, the sun started to release the wealth, the water of the Earth, that was evaporated by its rays for eight months.

Śrīdhara Svāmī—*Parjanyaḥ* means *sūryaḥ* (the sun). *Sva-gobhiḥ* means *nija-raśmibhiḥ* (with its rays). *Kāle* denotes *yathocīta-samaye* (at a suitable time). Here the comparison with a king is implied from collecting taxes and from giving back eventually.

Sanātana Gosvāmī—By *uda-mayaṁ vasu* (wealth, made of water), a comparison with a king is implied here. The sense of *ārebhe* (it started) is: *vr̥ṣṭi-lakṣaṇoṣmatādikaṁ prāk pravartayāmāsa*, “At first the sun set forth warmth and other characteristics of rain.”

Jīva Gosvāmī—The metaphor of wealth of living beings implies that water is a tax and that the sun is a king, and so the wealth was taken (*nipītam* = *āhṛtam*).

Viśvanātha Cakravartī—*Parjanyaḥ* signifies *sūryaḥ* (the sun). *Kāle* means *samaye* (in time). The following is implied: the sun is a king, water is a tax, evaporation is the collection, and the release is a gift. The simile applies to a king by looking at ethics, because a king takes from its dependents and because he gives back in time.

Vallabhācārya—*Nipītam* means *nitarām pītam* (continuously drunk, i.e. evaporated).

Anvitārtha-prakāśikā—The eight months are from Kārttika to Jyaiṣṭha. The omission of the suffix *[t]a[c]*, in *sva-gobhiḥ*, is poetic license.²³³

10.20.6

taḍidvanto mahā-meghāś caṇḍa-śvasana-vepitāḥ |
prīṇanaṁ jīvanaṁ hy asya mumucuḥ karuṇā iva ||

233 For the details, consult the footnote in *Laghu-vaiṣṇava-toṣaṇī* 10.19.8. In that regard, *sva-gobhiḥ* is a *karma-dhāraya*, which is classed as a *tatpuruṣa* compound: *itī kṛṣṇapuruṣeṣu śyāmarāmāḥ* (HNV *vr̥tti* 932).

taḍit-vantaḥ—which have lightning; *mahā-meghāḥ*—big clouds; *caṇḍa*—fierce; *śvasana*—by the wind; *vepitāḥ*—shaken; *prīṇanam*—which pleases; *jīvanam*—water (“the means of living”); *hi*—certainly; *asya*—of this [world]; *mumucuḥ*—they released; *karuṇāḥ iva*—like compassionate [persons].

mahā-meghāḥ taḍidvantaḥ caṇḍa-śvasana-vepitāḥ asya (viśvasya) prīṇanam jīvanam mumucuḥ, karuṇāḥ (janāḥ) iva (duḥkhitāṃ janāṃ) vīkṣya tat-sukhāya sva-jīvanam api tyajanti.

Large lightening clouds trembling due to fierce winds released water, a delight to the world, as if they were compassionate.

Alternatively: **Thunderclouds, with flashes of lightning, that were heavily sighing and trembling released water (*jīvanam*), which makes the world thrive, like compassionate persons give up their lives (*jīvanam*) for others.**

Śrīdhara Svāmī—“They released water (*jīvanam* = *udakam*), which makes the world thrive (*asya prīṇanam* = *viśvasya āpyāyana-karam*).” Just as merciful persons, being compassionate (*anukampamānāḥ*) upon seeing a distressed (*tapta*) individual, give up even their own lives (*sva-jīvanam api*) for that individual’s prosperity, so large clouds, which are shaken by the winds after seeing with their eyes which are lightning that the world is scorched (*tapta*), released water (*jīvanam*).

Sanātana Gosvāmī—In the example, the compound *caṇḍa-śvasana-vepitāḥ* (shaken by an intense wind) was explained by Śrīdhara Svāmī as *anukampamānāḥ* (compassionate). There is another interpretation: *jīvita-mocana-svābhāvika-caṇḍa-śvāsaḥ kampaḥ ca*, “a merciful being has intense sighing, which is natural when thinking about giving up life, and is emotionally moved.” Or what is expressed here is a *sāttvika-bhāva*, in terms of being compassionate. *Hi* has the sense of *nīścaya* (certainly). Or it has the sense of *hetu* (cause): because (*hi* = *yataḥ*) of delighting the world (*asya prīṇanam*).

Jiva Gosvāmī—The stanza was explained by Śrīdhara Svāmī. In his commentary is an instance of telling about the nature by the explanation of *karuṇāḥ* as *kṛpālavaḥ* (merciful persons). The sense of *anukampamānāḥ* (being compassionate) is: *anukampayā tat-kālam uditayā vepitāḥ santah*, “trembling (being moved) due to compassion arising at that time.” Indeed (*hi* = *nīścaya*), they even give up their lives (*sva-jīvanam api*)... if those who are scorched by material life would benefit from that act.

Alternatively, *tadīdvantaḥ* (clouds, which have lightning) is for the purpose of hinting at the excellence of the nature. *Karuṇā iva* (as if the clouds are compassionate) is an *utprekṣā* (fanciful imagination). As a pun, that compassion takes shape: They, endowed with intense sighing and trembling (*caṇḍa-śvasana-vepitāḥ* = *caṇḍa-śvāsa-kampa-yuktāḥ santah*), even give up water, the cause of life (*jīvanam* = *jīvana-hetu jalam api*), like Rantideva and others did.

Viśvanātha Cakravartī—*Śvasana* means *vāyu* (wind). They released water, which is akin to giving life (*jīvanam* = *jīvana-tulyam jalam*), because it makes the world, which is completely scorched, thrive (*asya prīṇanam* = *viśvasya āpyāyana-karam*), and so they resemble merciful givers (*karuṇā iva* = *kṛpālavaḥ dātāraḥ iva*).

On the side of the paronomastic meaning, *śvāsa* (sighing) and *vepa* (trembling) are two *anubhāvas*.²³⁴ Seeing another person scorched, they even give up their lives (*jīvanam* = *jīvitam api*). Rantideva and others even gave up water, which was meant to invigorate only themselves. From this perspective, the simile applies to compassionate heroes (*dayā-vīra*) and to charitable heroes (*dāna-vīra*).

Baladeva Vidyābhūṣaṇa—And also like Dadhīci gave up his life.

ANNOTATION

Rantideva is said to be the kindest and most liberal king in ancient India. According to *Puranic Encyclopedia*, after the Kurukṣetra War, Nārada narrated the stories of sixteen kings to Yudhiṣṭhira. There

²³⁴ These two are also classed as *sāttvika-bhāvas* because they are involuntary displays of emotion.

are a number of stories about Rantideva's kindness, hospitality, and so on.

10.20.7

tapah-kṛśā deva-mīdhā āsīt varṣīyasī mahī |
yathāiva kāmya-tapasas tanuḥ samprāpya tat-phalam ||

tapah-kṛśā—lean due to the heat; *deva-mīdhā*—sprinkled by Indra (“urinated upon by a god”); *āsīt*—became; *varṣīyasī*—very increased²³⁵; *mahī*—the Earth; *yathā eva*—exactly like; *kāmya*—are performed with a selfish motive; *tapasaḥ*—of a person's whose austerities; *tanuḥ*—the body; *samprāpya*—after getting; *tat-phalam*—the result of that [austerity].

yathā eva kāmya-tapasah (janasya) tanuḥ (prathamam tapasā śuṣkā bhavati, paścāt) tat-phalam samprāpya (yatheṣṭa-bhojana-pānādinaḥ puṣṭā bhavati, tathā eva) mahī tapah-kṛśā (punar) deva-mīdhā (satī) varṣīyasī āsīt.

Lean due to the heat (*tapas*), the Earth, wetted by the god of rain, flourished like the body of a materialistic ascetic becomes plump after obtaining the result.

Śrīdhara Svāmī—“Lean due to summer (*tapah-kṛśā* = *tapasā kṛśā* = *grīṣmeṇa kṛśā*), the Earth, sprinkled by Indra (*deva-mīdhā* = *parjanya-siktā*), swelled—meaning it was nourished (*varṣīyasī* = *ucchūnā* = *puṣṭā*)—like the body of one whose austerities are selfish (*kāmya-tapasah* = *kāmyam tapah yasya tasya*) swells after getting material enjoyments (*tat-phalam samprāpya yathā*) (*tat-phalam* = *kāmān*).”

Sanātana Gosvāmī—The *s* in *tapas* is poetic license. The Earth was lean due to heat, i.e. due to summer (*tapah-kṛśā* = *tapena kṛśā* = *grīṣmeṇa kṛśā*).

235 The word *varṣ* is a replacement of *vṛddha* when the suffix *īyas[u]* follows: *vṛddhasya varṣa-jyau [...] nīṣtheyaḥsu (Hari-nāmāmṛta-vyākaraṇa 616)*.

Jiva Gosvāmī—The ending in *s*, in *tapas*, is poetic license.

Krama-sandarbhā—*Tapa* also ends with *s*. This is from *Dvirūpa-kośa*: *tapas tu tapasā saha* (*tapa* with *tapas*).

Viśvanātha Cakravartī—In the interpretation on the side of Earth, *tapas* means summer: “Emaciated due to summer (*tapah-kṛśā* = *tapasā pakṣe grīṣmeṇa kṛśā*), the Earth, sprinkled by Rudra and others and by Indra with the gifts of desirable things and with rain (*deva-miḍhā* = *rudrādibhiḥ parjanyaena ca kāmīta-vastu-pradānena jala-vṛṣṭyā ca siktā*), became plumb in body, meaning it flourished (*varṣiyasī* = *puṣṭāṅgā* = *ucchūnā*), like the body of a man whose austerities are selfish (*kāmya-tapasah* = *kāmyaṁ tapah yasya tasya puṁsah*) swells after getting various types of enjoyment (*tat-phalaṁ samprāpya yathā* = *kāmān prāpya yathā*).” This comparison is rejectable by *sādhus* who are *pariṇāma-darśin* (wise; looking forward to a long-term result).

Baladeva Vidyābhūṣaṇa—*Deva* means *indreṇa* (by Indra).

Vallabhācārya—The Earth was dry due to the heat (*tapah-kṛśā* = *santaptena śuṣkā jātā*), from the evaporation of water. It was sprinkled by Indra (*deva-miḍhā* = *indreṇa siktā*). The verbal root is *mih secane* (to sprinkle).

Anvitārtha-prakāśikā—*Kāmya-tapasah* means: *kāma-prāpty-arthaṁ tapah yasya tasya tapasvinaḥ* (of an ascetic whose austerities are for the sake of material gain). The *Toṣaṇī* says the ending in *s*, in *tapah-kṛśā*, is poetic license. In reference to Hemādri: *tapah kṛcchrādi-karmaṇi dharme loka-prabhede ca*, “*Tapas* means a difficult action, an attribute (heat), and a type of planet ” (*Hema-kośa* 2.584-585), the word *tapas* too, though it ends in *s*, is expressive of *dharma* (attribute: heat).

10.20.8

nīśā-mukheṣu khadyotās tamasā bhānti na grahāḥ |
yathā pāpena pāṣaṇḍā nahi ²³⁶ *vedāḥ kalau yuge ||*

niśā-mukheṣu—in the main parts of the night; *kha-dyotāḥ*—fireflies (“it shines in the sky”); *tamasā*—due to darkness; *bhānti*—shine; *na*—not; *grahāḥ*—the planets (inclusive of the sun and the moon) (the stars); *yathā*—like; *pāpena*—on account of sin; *pāṣaṇḍāḥ*—heretics (i.e. atheistic tenets); *nahi*—not; *vedāḥ*—the Vedas; *kalau yuge*—In Kali yuga.

niśā-mukheṣu tamasā khadyotāḥ bhānti. grahāḥ na bhānti. yathā kalau yuge pāpena pāṣaṇḍāḥ (bhānti). vedāḥ nahi (bhānti).

Owing to darkness, the fireflies, not the stars, shine at night. Similarly, on account of sin, atheistic tenets, not the Vedas, shine in Kali yuga.

Sanātana Gosvāmī—“...but the planets don’t shine (*na grahāḥ* = *grahāḥ tu na bhānti*), like in Kali the atheistic people—or the atheistic scriptures (*pāṣaṇḍāḥ* = *nāstikāḥ janāḥ, tac-chāstrāṇi vā*)—shine and the Vedas do not (*nahi vedāḥ* = *vedāḥ ca na bhānti*).”

Jiva Gosvāmī—“But the planets do not shine (*na grahāḥ* = *grahāḥ tu na bhānti*).” *Pāṣaṇḍāḥ* means *tac-chāstrāṇi* (atheistic scriptures).

Viśvanātha Cakravartī—*Pāṣaṇḍāḥ* denotes *pāṣaṇḍa-sāstrāṇi* (atheistic scriptures). This comparison is disagreeable.

Vira-Rāghava—The planets (*grahāḥ*) are the moon, Venus, etc.

10.20.9

śrutvā parjanya-ninadam maṇḍūkā vyasrjan ²³⁷ *giraḥ* |
tūṣṇīm śayānāḥ prāg yadvad brāhmaṇā niyamātyaye ||

śrutvā—after hearing; *parjanya-ninadam*—the sounding of rumbling clouds; *maṇḍūkāḥ*—the frogs²³⁸; *vyasrjan*—emitted; *giraḥ*—sounds;

prakāśikā). The meaning is the same.

237 *maṇḍūkāḥ sasrjur* (BBT edition).

238 The word *maṇḍūka* is made by the rule: *śali-maṇḍibhyām ūkan*, “The suffix *ūka[n]* is applied after the verbal roots *śal* and *maṇḍ[i]*” (*Uṇādi-sūtra*

tūṣṇīm—quietly; *śayānāḥ*—resting; *prāk*—at first; *yad-vat*—like which; *brāhmaṇāḥ*—Brāhmaṇas; *niyama-atyaye*—at the end of the obligations.

yadvad brāhmaṇāḥ (śiṣyāḥ prathamam tūṣṇīm sthitāḥ guroḥ) niyamātyaye (tad-āhvāna-vacanam śrutvā girāḥ visrjanti, tadvad) maṇḍūkāḥ prāk tūṣṇīm śayānāḥ (santāḥ) parjanya-ninadam śrutvā girāḥ vyasrjan.

Hearing the sound of rumbling clouds, the frogs, which had been quietly resting, emitted sounds, as in the case of Brāhmaṇas at the end of their routine.

Śrīdhara Svāmī—Just as (*yadvat* = *yathā*), after hearing the call of the *ācārya* at the end of daily duties (*niyamātyaye* = *nitya-karmāvasāne*), his disciples recite, similarly...

Viśvanātha Cakravartī—(The commentary is the same as *Bhāvārtha-dīpikā*. In addition:) This comparison applies to Brahmacārīs.

Sanātana Gosvāmī—*Vyasrjan* means: *vividham vistārayāmasuḥ*, “they emitted [sounds] in various ways.” In the reading *sasrjuḥ*, the sense is the same, in terms of a plurality of sounds. The frogs were resting at first, meaning they turned out motionless as if they were sleeping, like Brāhmaṇas silently sleep (*yadvad brāhmaṇā = brāhmaṇāḥ iva tūṣṇīm suptāḥ eva*).

Jīva Gosvāmī—*Vyasrjan* means: *vividham vistārayāmasuḥ*, “they emitted [sounds] in various ways.” The frogs were resting at first, and the Brāhmaṇas had held silence for the sake of their daily meditation, *japa*, etc.

Baladeva Vidyābhūṣaṇa—...just like Brāhmaṇas, who were silent, recite the *Ṛg-Veda*, etc., upon hearing the call of the *ācārya*.

4.43). The commentaries explain: *maṇḍatī śobhate 'sau maṇḍūkāḥ*, “It embellishes, i.e. it is resplendent, thus it is a frog.”

Bhaktivedānta Svāmī—Similarly, everyone is sleeping in the darkness of Kali-yuga, but when there is a great *ācārya*, by his calling only everyone takes to the study of the Vedas to acquire actual knowledge.

10.20.10

āsann utpatha-gāmīnyaḥ kṣudra-nadyo ’nuśuṣyatīḥ |
puṁso yathāsvatantrasya deha-draviṇa-sampadaḥ ||

āsan—became; *utpatha-gāmīnyaḥ*—they who go on the path above (lit. the evil path); *kṣudra-nadyaḥ*—meager rivers; *anuśuṣyatīḥ*—continuously drying up; *puṁsaḥ*—of a man; *yathā*—like; *asvatantrasya*—who is not under control (or *svatantrasya*—who is independent); *deha*—of the body; *draviṇa*—and of wealth (esp., real estate); *sampadaḥ*—the excellences.

yathā asvatantrasya puṁsaḥ deha-draviṇa-sampadaḥ
(utpathānugāmīnyaḥ santi, tathā) kṣudra-nadyaḥ anuśuṣyatīḥ
utpatha-gāmīnyaḥ āsan.

The meager rivulets, which had been continuously drying up, went on the path above (*utpatha*) much like a self-willed man’s excellences relating to body and wealth follow the wrong path (*utpatha*).

Śrīdhara Svāmī—*Anuśuṣyatīḥ* stands for *anuśuṣyantyāḥ* (dry). *Asvatantrasya* means *indriya-paratantrasya* (of one controlled by the senses). Or *yathāsvatantrasya* is separated as *yathā svatantrasya*, where *svatantrasya* (independent) means *nirāṅkuśasya* (out of control; unruly).

Sanātana Gosvāmī—At first the rivers were drying up—*anuśuṣyatīḥ* means *anuśuṣyantyāḥ*—and the body and the wealth were thin due to the lack of food and money. Later on, “...like one who commits illegal acts becomes fat and rich by sense gratification and business.” The reason for that is: *svatantrasya*, which means *svaira-vartinaḥ* (of a man who acts only according to his will). Therefore, because of being meager, there is a comparison of the body and wealth with meager rivers.

Jiva Gosvāmī—Sometimes the rivers flowed on the *utpatha* (went overboard) and sometimes they became dry, yet they never followed the *sat-patha* (the right path), that is, they were not devoid of defects, like the excellences of the body and wealth of a man who is not following the scriptures (*svatantrasya* = *śāstram ananusrataḥ*).

Viśvanātha Cakravartī—Even with a little rainwater the rivulets were going on the *utpatha*. The excellences of the body—of one who does not value scriptural teachings (*svatantrasya* = *śāstra-śāsanam amānayataḥ*)—are youth, ability, skill, and so forth; the excellences of wealth are rulership over five or six villages. Just as they, who belong to a base person, who has a bad intellect, annoy others, similarly... This comparison is simply disagreeable.

Baladeva Vidyābhūṣaṇa—The meager rivers, which were dry in another season, flowed on the *utpatha* when the rains came.

10.20.11

haritā haribhiḥ śaṣpaiḥ indragopaiś ca lohitā |
ucchilindhra-kṛta-cchāyā nṛṇām śrīḥ iva bhūḥ abhūt ||

haritā—green; *haribhiḥ śaṣpaiḥ*—due to green grasses; *indragopaiḥ*—because of the *indragopa* insects; *ca*—and; *lohitā*—red; *ucchilindhra*—by mushrooms; *kṛta-cchāyā*—she whose shade is done; *nṛṇām*—of men²³⁹; *śrīḥ iva*—like a splendor; *bhūḥ*—the Earth; *abhūt*—became.

bhūḥ haribhiḥ śaṣpaiḥ (kvacid) haritā indragopaiḥ (kvacid) lohitā (kvacid) ucchilindhra-kṛta-cchāyā ca, nṛṇām śrīḥ iva (bhavati), abhūt.

Green on account of green grasses and red due to cochineal insects, the Earth, whose shade was done by mushrooms, resembled a splendor in the world of humans.

239 The forms *nṛṇām* and *nṛṇām* are optional, by the rule: *nṛ ca* (*Aṣṭādhyāyī* 6.4.6).

Śrīdhara Svāmī—The Earth was a green color because young grasses (*haribhiḥ śaspaiḥ* = *nīlaiḥ bāla-tṛṇaiḥ*) were dark green. In some places it was reddish because of *indragopas*, particular insects. Here and there its shade was done by *ucchilindhras*, which are shoots that have the form of umbrellas. It resembled the magnificence of an army of kings (*nṛṇām śrīḥ* = *rājñām senā-sampad*).

Sanātana Gosvāmī—*Indragopas* are particular insects that are conspicuous and are the first to appear after a rain. Here in Vṛndāvana they are called *vuḍā* (or *buḍa*, etc.). “*nṛṇām śrīḥ iva*” was explained by Śrīdhara Svāmī: Another interpretation is: *īśvarāṇām paricchada-sampad iva* (like the affluence of the paraphernalia of kings). Examples in that regard are garments and ornaments. The comparison is greenness, etc., with greenness etc.

Jīva Gosvāmī—*Indragopas* are particular insects that are called *indra-cūḍā* here in Vṛndāvana. Moreover, greenness, etc., pertains to clothes, habitation, etc.

Viśvanātha Cakravartī—In some areas it was dark green because of tender, dark green grasses (*haribhiḥ śaspaiḥ* = *nīla-varṇaiḥ śaspaiḥ komalaiḥ kvacid*). In some places it was reddish because of *indragopas*, particular insects that have a reddish (*aruṇa*) color. Its shade was done—as a pun, its white beauty was done (*kṛta-cchāyā* = *kṛta-śveta-kāntiḥ*)—by *ucchilindhras*, which are shoots that have the form of parasols. The Earth resembled the magnificence of an army of kings (*nṛṇām śrīḥ* = *rājñām senā-sampat*) which has habitations and garments that are green and so on. This simile applies to kings. (A white parasol is a royal attribute.)

10.20.12

kṣetrāṇi sasya-sampadbhiḥ karsakāṇām mudarṁ daduḥ |
dhaninām upatāpaṁ ca ²⁴⁰ *daivādhīnam ajānatām ||*

kṣetrāṇi—the fields (or bodies); *sasya-sampadbhiḥ*—with the

240 *māninām anutāpaṁ vai* (BBT edition); *māninām upatāpaṁ ca* (Vallabhācārya’s edition).

affluence of grains; *karṣakāṇām*—to plowers; *mudam*—joy; *daduḥ*—gave; *dhaninām*—to the rich (or *māninām*—to conceited persons); *upatāpam*—regret; *ca*—and; *daiva-adhīnam*—[everything is] under the control of destiny; *ajānatām*—who did not know.

kṣetrāṇi sasya-sampadbhiḥ karṣakāṇām mudam daduḥ, (sarvaṁ) daivādhīnam (bhavati iti) ajānatām māninām anutāpam ca (daduḥ).

On account of the excellence of the crops, the fields gave joy to agriculturists and regret to conceited persons because they did not understand that everything depends on destiny.

Alternatively: **Owing to an abundance of food, their own bodies gave joy to farmers and melancholy to the rich. They did not understand that everything depends on destiny.**

Śrīdhara Svāmī—Only at that time, when rain is continuous, the *priyaṅgu* and other plants are resplendent and give joy, and when rain is not continuous they dry up and give regret (*upatāpam* = *anutāpam*).

Sanātana Gosvāmī—The word *vai* has the sense of *samuccaya* (conjunction).²⁴¹ The fields also gave sorrow (*anutāpam ca* = *śokaṁ daduḥ*). There is an example of that; *māninām*, which means either *dehābhimānavatām* (to those who have the conceit of being their material body) or *dhanādinā garvatām* (to those who are proud on account of wealth); therefore they did not understand that the body and other things are subordinate to destiny (*daivādhīnam ajānatām* = *daivādhīnam dehādi iti ajānatām*). It is just like bodies, or houses, give joy due to the affluence of money, etc., and melancholy in its absence.

Or *vai* has the sense of *tu* (only²⁴²): Only to those who have the conceit (*māninām vai* = *abhimāninām tu*): “Merely by journeying

241 This is not confirmed anywhere, but Jīva Gosvāmī did not edit it out.

242 Amara states: *syur evaṁ tu punar vai vety avadhāraṇa-vācakāḥ*, “The words *evam*, *tu*, *punar*, *vai*, and *vā* are expressive of *avadhāraṇa* (limitation, ascertainment)” (*Amara-koṣa* 3.4.15).

to another land, we will have victory in that direction,” fields give melancholy—because of the excellence of the crops—that is a hindrance to conquering the directions. Why? *ajānatām*. They did not understand: Conquering the directions, etc, and the affluence of grain, etc., depend on God (*daivādhinam* = *īśvarādhinam*).

Jīva Gosvāmī—The word *vai* has the sense of *samuccaya* (conjunction). The meaning of *śasya-sampadbhiḥ* (by the affluence of grain) is: “by the existence of grain and by the nonexistence of it.” The reason for the joy and for the regret is *māninām*, which means *tad-abhimānavatām* (to those who have a conceit about that). They did not understand that everything depends on destiny (*daivādhinam ajānatām* = *daivādhinam sarvam iti ajānatām*). It is like bodies (*kṣetrāṇi* = *dehāḥ*) give joy with other types of excellence.

Krama-sandarbhā—On account of the affluence of grain (*sasya-sampadbhiḥ*)—i.e. either because of the existence of that or just because of the affluence itself—the fields gave joy to agriculturists and melancholy to those who did not understand that the crop was under the control of destiny and who, as a result, had a conceit, meaning they were engrossed in egoism and possessiveness (*māninām* = *aham-mamatā-parāṇām*).

Viśvanātha Cakravartī—Regarding *māninām* (to conceited persons), they were proud (*māninām* = *garvavatām*): “We, who have a good reputation, don’t do farm work, a lowly job.” In point of *anutāpam*: “Alas, alas! Had we done agriculture, we would have had this sort of affluence of grain.” “The fields gave repentance” (*anutāpam* = *tāpam*) only to those who were conceited (*māninām* = *mānibhyaḥ eva*), because (*yataḥ*)²⁴³ they, whose regret was dependent on destiny, did not understand. For instance: Seeing persons dedicated to the path of cessation from worldly activity who are going to Brahmaloka, those who are dedicated to the path of worldly gain and are in Svarga feel regret. This implied analogy is meant to be viewed unfavorably by devotees.

243 This could signify a gloss of *vai*. Hemacandra writes: *vai pāda-pūraṇe hetau sambuddhy-anunaye 'pi ca*, “*Vai* is used as a verse filler; in the sense of *hetu* (‘because’); and as entreaty in a vocative” (*Hema-kośa, pariśiṣṭa-kāṇḍa* 20).

Baladeva Vidyābhūṣaṇa—Since the young grasses (*sasya-sampadbhiḥ* = *śaṣpaiḥ*) were resplendent when rain was continuous, fields gave joy to agriculturists who had a conceit about it (*māninām* = *tad-abhimānavatām*), but when rain was not continuous the fields gave them melancholy inasmuch as the grasses dried up.²⁴⁴

They did not understand that joy and regret are under the control of destiny. For instance, bodies (*kṣetrāṇi* = *śarirāṇi*) that thrive due to excellences give joy to those who have a conceit about that, but when the excellences disappear bodies become emaciated and give them melancholy. Understanding in this way, the comparison is rejectable by *sādhus*.

Vallabhācārya—The fields gave melancholy to those who had a conceit, that is, to those who had set out to kill enemies and who were affected, perceiving an obstacle because of the crops in the rainy season. They did not understand that everything, such as victory, is contingent on the Lord. However, it is not that they have victory if the rainy season poses no problem, since there is no certainty: That is what he says, *daivādhinam ajānatām*. In victory and in defeat, only destiny is the driving force.

Vijayadhvaṇa Tīrtha—The fields gave joy with excellences characterized by a forecast of an abundance of fruit (*sasya-sampadbhiḥ* = *sasyānām sampadbhiḥ phalodrekābhimukha-lakṣaṇābhiḥ*).²⁴⁵

Vīra-Rāghava—The fields gave joy to agriculturists and gloom to conceited persons—those who despise an increase of fruits (*phala*)—who did not understand that a result (*phala*) is under the control of fate (*daivādhinam* = *phalam adṛṣṭādhinam*).

10.20.13

jala-sthalaaukaśaḥ sarve nava-vāri-niṣevayā |
abibhṛan ruciraṁ rūpaṁ yathā hari-niṣevayā ||

244 In this clause, which is based on Śrīdhara Svāmī's, the word *asasya-sampadbhiḥ* (because there was no excellence of the crop) is added.

245 This is sourced in *Amara-koṣa*: *vṛkṣādīnāṁ phalam sasyam*, “*Sasya* is the fruit of a tree etc.” (2.4.15).

jala—is water; *sthala*—is land; *okasaḥ sarve*—all those whose abode; *nava-vāri*—new water; *niṣevayā*—by utilizing; *abibhṛan*—they had; *ruciraṃ rūpaṃ*—an attractive form; *yathā*—like; *hari-niṣevayā*—by continuously serving Hari.²⁴⁶

yathā sarve hari-niṣevayā ruciraṃ rūpaṃ (bibhṛati, tathā sarve) jala-sthalaaukasaḥ nava-vāri-niṣevayā (ruciraṃ rūpaṃ) abibhṛan.

All those whose dwelling place was either the land or the water had an attractive form by utilizing (*niṣevayā*) the new rainfall, just as everyone has an attractive form by continuously serving Hari (*niṣevayā*).

Śrīdhara Svāmī—*Abibhṛat* stands for *abibharuḥ*.²⁴⁷ Regarding *yathā hari-niṣevayā*: Everyone who is engaged in serving Hari at once becomes attractive, insofar as that service is the topmost duty and the highest happiness. Similarly...

Viśvanātha Cakravartī—(The commentary is the same as *Bhāvārtha-dīpikā*. In addition:) This comparison is agreeable.

Sanātana Gosvāmī—The inhabitants of the water are fish, frogs, and so on. The inhabitants of the land are cows, bulls, deer, and so forth. By continuously serving, i.e. drinking etc. (*niṣevayā* = *nitarāṃ sevayā pānādinā*), the new water, they took on an attractive color (*ruciraṃ rūpaṃ* = *ruciraṃ varṇam*),” from the quality of the nourishment and from the disappearance of impurities and so on; or they assumed the highest beauty (*ruciraṃ rūpaṃ* = *uttamaṃ saundaryam*), like

246 The words *vāri-niṣevayā* and *hari-niṣevayā* are the ornament of sound called *yamaka* (a repetition of sound with a difference in meaning), specifically of the variety of a repetition of the second line in the fourth line (*Alaṅkāra-kaustubha* 7.32). It is the sound that counts, not the words, so the first consonant of each word is not taken in consideration here. Taken another way, it is a pun (*śleṣa*).

247 The termination *us* replaces *an* by the rule: *si-nārāyaṇa-vettibhyo 'na us* (HNV 336; *sij-abhyasta-vidibhyaś ca, Aṣṭādhyāyī* 3.4.109). Then *guṇa* is done: *iśāntasya govindo 'na usi* (HNV 508; *jusi ca, Aṣṭādhyāyī* 7.3.83).

everyone has an attractive form by continuously serving Lord Hari, who is greatly captivating, in other words by beginning *bhajana* in some way. The rest was explained by Śrīdhara Svāmī. Alternatively: By *bhakti* characterized by *prema*, one assumes a beauty due to a fall of tears and so forth (as implied by the context of “rainy season”) (*rūpam* = *āśru-pātādinā saundaryam*). Or, by regularly doing *pūjā*, one has beauty by wearing *mahā-prasāda* garlands, etc.²⁴⁸

Jīva Gosvāmī—The stanza was explained by Śrīdhara Svāmī. In his commentary, what is the topmost duty in the stage of *sādhana* is well-known, and so is the fact that it is a form of joy. In the stage of *sādhya*, however, that topmost duty (*bhakti*) is also the highest form of joy. The matter should be discerned in this way, in accordance with:

karmaṇy asminn anāśvāse dhūma-dhūmrātmanām bhavān |
āpāyayati govinda-pāda-padmāsavaṁ madhu ||

“[Śaunaka and other sages said to Sūta:] **Our bodies are smoky due to the smoke in this sacrifice, whose result is uncertain, but you, sir, make us fully drink the sweetly intoxicating honey of Govinda’s lotus feet.**” (*Bhāgavatam* 1.18.12)

Baladeva Vidyābhūṣaṇa—Just as by serving Hari everyone obtains beauty (*rūpam* = *manojñam*) due to the Vaiṣṇava marks, similarly...

10.20.14

saridbhiḥ saṅgataḥ sindhuś cukṣubhe śvasanormimān |
apakva-yoginaś cittam kāmāktam guṇa-yug yathā ||

saridbhiḥ—with the rivers; *saṅgataḥ*—connected (or because of the

248 The word *rūpam* is a standard synonym of ‘beauty’, in accordance with this definition: *rūpaṁ svabhāve saundarye (Medinī-koṣa)*, but so is the word *rucira*. Rūpa Gosvāmī states: *saundaryeṇa dṛg-ānanda-kārī rucira ucyate*, “One who gives bliss to the eyes with his beauty is said to be *rucira*” (*Bhakti-rasāmṛta-sindhu* 2.1.52). In *Amara-koṣa*, *rucira* is in the list of synonyms of beauty: *sundaram ruciraṁ cāru suṣamaṁ sādhu śobhanam, kantaṁ, manoramaṁ rucyaṁ manojñaṁ mañju mañjulam* (3.1.52). Thus, the words *ruciraṁ rūpam* constitute the *punar-uktavād-ābhāsa* ornament (semblance of redundancy).

connection); *sindhuḥ*—the ocean (or a river); *cukṣubhe*—became agitated; *śvasana*—because of the wind (or because of breathing); *ūrmi-mān*—which has waves; *apakva*—immature; *yoginaḥ*—of a yogi; *cittam*—the mind; *kāma-aktam*—endowed with a material desire; *guṇa-yuk*—who connects with sense objects; *yathā*—like.

yathā apakva-yoginaḥ cittam kāmāktam guṇa-yuk (kṣubhyati, tathā) sindhuḥ śvasanormimān saridbhiḥ saṅgataḥ (ca) cukṣubhe.

From the junction with tributary rivulets, a river, which has waves because of the wind, becomes agitated like the mind of an immature yogi which is connected with sense objects and has material desires becomes agitated.

Śrīdhara Svāmī—The mind of an immature yogi has subconscious impressions of material desires (*kāmāktam* = *kāma-vāsanā-yuktaṁ*), and so there is a similarity with ‘waves because of the wind’. That yogi is connected with sensory objects (*guṇa-yuk* = *guṇaiḥ yuyjate*) (*guṇaiḥ* = *viśayaiḥ*), and as such there is a resemblance with a junction with rivulets.

Sanātana Gosvāmī—The description of an ocean (*sindhu*), though there is no ocean here in Vṛndāvana, is due to the description of the nature of the rainy season. Alternatively: *sindhur iva sindhuḥ* (an ‘inner sea’ like an ocean): In the western boundary of Śrī Mathurā-maṇḍala, there is a big lake known as Koṭāra, whose source is Mānasī Gaṅgā.

Jīva Gosvāmī—(The commentary is the same.)

Viśvanātha Cakravartī—*Sindhuḥ* means *nadī-viśeṣaḥ pāścātyaḥ*, “a subsequent, particular river.” The masculine gender of the adjective (*saṅgataḥ*) is poetic license.²⁴⁹ (The rest is the same as *Bhāvārtha-dīpikā*.)

249 *Amara-koṣa* states: *deśe nada-viśeṣe ’bdau sindhur nā sariti striyām*, “In the meanings of *deśa* (land near the sea), *nada-viśeṣa* (a particular river: the Sindhu), and *abdi* (ocean), *sindhu* is masculine; in the meaning of *sarit* (river), *sindhu* is feminine” (3.3.101). Moreover, *saṅgataḥ* does not have to be taken as an adjective: it can signify the ablative case.

Baladeva Vidyābhūṣaṇa—(The commentary is the same as *Bhāvārtha-dīpikā*, except that *kāmāktam* is glossed as *bhoga-vāsanā-yuktam*, “mind endowed with subconscious impressions of material enjoyment.” In addition:) This simile is disagreeable.

10.20.15

girayo varṣa-dhārābhir hanyamānā na vivyathuḥ |
abhibhūyamānā vyasanair yathādhokṣaja-cetasah ||

girayaḥ—the mountains; *varṣa-dhārābhiḥ*—by flows of rain; *hanyamānāḥ*—being hit; *na vivyathuḥ*—did not shake; *abhibhūyamānāḥ*—being overwhelmed; *vyasanaiḥ*—by evil occurrences; *yathā*—like; *adhokṣaja-cetasah*—those whose minds are in Adhokṣaja.

yathā adhokṣaja-cetasah (janāḥ) vyasanaiḥ abhibhūyamānāḥ (api na vyathante, tathā) girayaḥ varṣa-dhārābhiḥ hanyamānāḥ (api) na vivyathuḥ.

Hit by torrents of rain, mountains did not shake, like persons whose minds are focused on Adhokṣaja do not shake, though overwhelmed by misfortunes.

Śrīdhara Svāmī—*Adhokṣaja-cetasah* signifies: *adhokṣaja eva ceto yeṣāṃ te* (those whose minds are only in Adhokṣaja).

Sanātana Gosvāmī—“By flows of rain” refers to an increase of rain on mountains. “Although the mountains were being made the objects of endeavors of subjugation (*abhibhūyamānāḥ* = *abhibhava-ceṣṭā-viṣayi-kriyamānāḥ*), they did not get trouble (*na vivyathuḥ* = *na vivyathire* = *duḥkhaṃ na prāpuḥ*).” This means: However, they were plainly resplendent because the dust, etc., went away.

“Although devotees might be overwhelmed (*abhibhūyamānāḥ* = *abhibhūyamānāḥ api*) by impediments such as diseases (*vyasanaiḥ* = *rogādi-vighnaiḥ*)—because *prārabdha karma* must necessarily be experienced and because of the logical reasoning in: *tvāṃ sevātām sura-kṛtā bahavo ’ntarāyāḥ*, “Many obstacles are made by gods

unto those who are serving You” (*Bhāgavatam* 11.4.10)—, they do not waver.” On the contrary, they are plainly resplendent, by the removal of bad karma, from the renown of a special remembrance of the Lord. In Śrīdhara Svāmī’s commentary, the word *eva* (only) is the reason for not wavering.

Jīva Gosvāmī—“The mountains did not shake (*na vivyathuḥ* = *na vivyathire*) from an increase of rain on mountains—in reference to *varṣa-dhārābhiḥ* (by flows of rain), but they were plainly resplendent because the dust, etc., went away—like devotees do not waver though they are overwhelmed...” (The rest is the same.)

Viśvanātha Cakravartī—The mountains did not shake (*na vivyathuḥ* = *na vivyathire*). On the contrary, they were plainly resplendent because the dust, etc., went away.

The devotees do not shake because of problems related to the elements, etc. (*vyasanaiḥ* = *ādhyātmikādibhiḥ tāpaiḥ*). That is only because devotees are *adhokṣaja-cetas*. On the contrary, from the Lord’s statement: *tapanti vividhās tāpā naitān mad-gata-cetasah*, “Various troubles do not afflict these ones whose minds have gone to Me” (*Bhāgavatam* 3.25.23), they are simply devoid of impurities such as pride and envy, due to the increase of meekness. This simile applies to *sādhus*.

Anvītārtha-prakāśikā—The absence of the *ātmanepada* in *vivyathuḥ* is poetic license.

10.20.16

mārgā babhūvuḥ sandigdḥās tṛṇaiś channā hy asaṁskṛtāḥ |
nābhyasyamānāḥ śrutayo dvijaiḥ kāla-hatā iva ²⁵⁰ ||

mārgāḥ—the paths; *babhūvuḥ*—became; *sandigdḥāḥ*—confusing; *tṛṇaiḥ channāḥ*—covered by grasses; *hi*—(a verse filler); *asaṁskṛtāḥ*—unrefined; *na abhyasyamānāḥ*—not being studied; *śrutayaḥ*—the *śruti* scriptures; *dvijaiḥ*—by twice born persons (specifically by Brāhmaṇas); *kāla-hatāḥ*—marred by time; *iva*—like.

250 *kālena cāhatāḥ* (BBT edition).

mārgāḥ asaṃskṛtāḥ tṛṇaiḥ channāḥ (ca) sandigdḥāḥ, dvijaiḥ (paṭhitāḥ api) śrutayaḥ iva na abhyasyamānāḥ kāla-hatāḥ (satyaḥ) sandigdḥāḥ (bhavanti), babhūvuḥ.

Covered by grass and unrefined, the paths were confusing, like Śruti scriptures not being studied by twiceborn persons are marred over time and become confusing.

Śrīdhara Svāmī—The paths were unrefined, meaning they were not trampled upon (*asaṃskṛtāḥ* = *akṣuṇṇāḥ*). “*nābhyasyamānāḥ*” (not being studied) is a similarity with *asaṃskṛtāḥ*. “*kālena cāhatāḥ*”²⁵¹ (marred by time also) is a similarity with being covered by grass.

Viśvanātha Cakravartī—“*nābhyasyamānāḥ*” (not being studied) is a similarity with *asaṃskṛtāḥ*. “*kāla-hatāḥ*” (marred by time) is a similarity with being covered by grass. Therefore the paths and the Śrutis were confusing. This simile is rejectable by young Brāhmaṇas.

Sanātana Gosvāmī—*Nābhyasyamānāḥ (na abhyasyamānāḥ)* denotes *anabhyasyamānāḥ*. The Śrutis are marred by the age of Kali and so on (*kālena* = *kali-kālādinā*). *Ca* has the sense of *iva* (like).

Jīva Gosvāmī—*Nābhyasyamānāḥ* means *anabhyasyamānāḥ*. “Like the Śrutis are marred by Kali yuga and so on” (*kāla-hatāḥ* = *kālena hatāḥ* = *kali-yugādinā hatāḥ*); only this reading is in many places. By looking at Śrīdhara Svāmī’s explanation, some make the reading: *kālena cāhatāḥ*. In his opinion, *ca* has the sense of *iva* (like).

ANNOTATION

This interpretation of *ca* is not confirmed in the dictionaries. For instance, Hemacandra covers the definitions of *ca* in all the dictionaries, and more, as follows: *cānyonyārtha-samāhārānvācayeṣu samuccaye, hetau pakṣāntare tulya-yogitā-viniyogayoḥ, pāda-pūraṇe ’vadhṛtau*, “*Ca* is used in the senses of *anyonyārtha* (mutual

²⁵¹ Here Śrīdhara Svāmī does not take the reading in the edition of *Bhāgavatam* which accompanies his commentary.

meaning, e.g., *na ca*), *samāhāra* (the aggregate, i.e. it encompasses other words), *anvācaya* (connecting a secondary action with a main action), *samuccaya* (conjunction), *hetu* ('because'), *pakṣāntaram* (the other side, i.e. often as a replacement of *vā*), *tulya-yogitā* (being an equal connection), *vinīyoga* (application, i.e. in a verse dealing with ritual), *pāda-pūraṇam* (filling a line of a verse), and *avadhṛti* (ascertainment, i.e. *tu*)” (*Hema-kośa, pariśiṣṭa-kāṇḍa* 12-13).

10.20.17

loka-bandhuṣu megheṣu vidyutaś cala-sauhrdāḥ |
sthairyam na cakruḥ kāmīnyah puruṣeṣu guṇiṣv iva ||

loka—of the world (or of people); *bandhuṣu*—who are the friends; *megheṣu*—among the clouds; *vidyutaḥ*—lightning flashes; *cala-sauhrdāḥ*—whose friendship is fickle; *sthairyam*—steadiness; *na cakruḥ*—did not do; *kāmīnyah*—lusty women; *puruṣeṣu guṇiṣu*—toward virtuous men; *iva*—like.

vidyutaḥ loka-bandhuṣu megheṣu sthairyam, kāmīnyah iva cala-sauhrdāḥ puruṣeṣu guṇiṣu (api sthairyam na kurvanti), na cakruḥ.

Lightning flashes were not steady among the clouds, the friends of the world, like libidinous women, whose friendship is fickle, are not steadfast even toward virtuous men.

Śrīdhara Svāmī—*Kāmīnyah* means *pumś-calyah*.

Viśvanātha Cakravartī—“Like harlots (*kāmīnyah* = *pumś-calyah*) toward virtuous men,” that is, although the men have qualities such as cleverness. This simile is simply rejectable.

Sanātana Gosvāmī—*Guṇiṣu* means “although the men have various qualities such as cleverness.”

Jīva Gosvāmī—(The commentary is the same.)

10.20.18

*dhanur viyati māhendram nirguṇam ca guṇiny abhāt |
vyakte guṇa-vyatikare 'guṇavān puruṣo yathā ||*

dhanuḥ—the bow; *viyati*—in the sky; *māhendram*—pertaining to the great Indra (a rainbow); *nirguṇam*—without a bowstring; *ca*—and; *guṇini*—which has qualities; *abhāt*—shone; *vyakte*—in the [material] manifestation; *guṇa-vyatikare*—in which there are interactions of the *guṇas*; *aguṇa-vān*—who does not have a [material] quality (nor a *guṇa*); *puruṣaḥ*—the Puruṣa; *yathā*—like.

yathā puruṣaḥ aguṇavān vyakte guṇa-vyatikare (bhāti, tathā) dhanuḥ māhendram nirguṇam ca viyati guṇini abhāt.

Indra's bow, without a string (*guṇa*), was resplendent in the sky, which had qualities (*guṇa*), like the Puruṣa, without a material quality (*guṇa*), shines in the world, in which there are interactions of the *guṇas*.

Śrīdhara Svāmī—Although it has no bowstring (*nirguṇam* = *vyā-rahitam api*), it was resplendent (*abhāt* = *aśobhata*) in the sky, which had qualities, such as rumbling sounds (*guṇini* = *garjita-śabdavati*), like the Puruṣa, who is devoid of the modes of nature (*aguṇavān* = *nirguṇaḥ*), in the material world (*vyakte* = *prapañce*), which consists of interactions of the modes of nature (*guṇa-vyatikare* = *guṇa-vyatikarātmake*), is resplendent.

Sanātana Gosvāmī—“Although He is beyond the *guṇas* of Māyā (*aguṇavān* = *māyā-guṇātītaḥ*), the Puruṣa...” That is, the Puruṣa is either the ruler of Māyā, from the manifestation through those *guṇas* by Creation etc.; or Paramātmā, in terms of being *cetayitr* (He makes one intelligent) and so on; or Parameśvara, when a reciprocation of qualities such as compassion are already manifest (*guṇa-vyatikare vyakte* = *kāruṇyādi-guṇa-vyatiṣaṅge prakāṣe sati eva*); or a soul (*puruṣa* = *jīva-tattva*), who is *nirguṇa* on account of being *brahman*: in this option the sense is: when a multitude of qualities such as remembering the Lord are manifest (*guṇa-vyatikare*

vyakte = *bhagavac-chravaṇādi-guṇa-varge vyakte*).

Alternatively: Just as Śrī Kṛṣṇa shines in Śrī Vṛndāvana and other very well-known locations (*vyakte* = *suprasiddha-sthāne śrī-vṛndāvanādau*), in which there are mutual interactions of qualities that are related to omniscience etc. (*guṇa-vyatikare* = *guṇānām sarvajñatvādi-sambandhinām anyonya-miśraṇam yasmin tasmin*), similarly...

Jīva Gosvāmī—The Puruṣa, although He is beyond the *guṇas* of Māyā (*aguṇavān* = *māyā-guṇātītaḥ*).

Viśvanātha Cakravartī—It has no bowstring (*nirguṇam* = *jyā-rahitam*). It was in the sky, which had rumbling sounds (*guṇini* = *garjita-śabdavati*). The Puruṣa, i.e. Bhagavān, who is beyond the *guṇas* of Māyā (*aguṇavān* = *māyā-guṇātītaḥ*), shines, with diverse pastimes, in the material manifestation (*vyakte* = *prapañce*), which consists of interactions of the *guṇas* (*guṇa-vyatikare* = *guṇa-vyatikarātmake*). This comparison is acceptable by devotees.

Baladeva Vidyābhūṣaṇa—The Puruṣa is Viṣṇu. This simile is acceptable to those who know His nature.

Bhaktisiddhānta Sarasvatī, Vira-Rāghava, Śukadeva Mahārāja—*Puruṣaḥ* means *jīvaḥ*.

10.20.19

na rarājoḍupaś channaḥ sva-jyotsnā-rājitaḥ ghanaiḥ |
ahaṁ-matyā bhāsitayā sva-bhāsā puruṣo yathā ||

na rarāja—did not shine; *uḍu-paḥ*—the moon (“the master of stars”); *channaḥ*—covered; *sva-jyotsnā rājitaḥ ghanaiḥ*—by clouds which are made to shine by its own moonlight; *ahaṁ-matyā*—by the thought of ‘I’; *bhāsitayā*—in terms of being illuminating; *sva-bhāsā*—by his own light; *puruṣaḥ*—a *jīva*; *yathā*—like.

yathā sva-bhāsā bhāsitayā ahaṁ-matyā (channaḥ) puruṣaḥ (na rājate, tathā) uḍupaḥ sva-jyotsnā-rājitaḥ ghanaiḥ channaḥ (iva pratīyamānaḥ) na rarāja.

The moon, covered by rain clouds illuminated by its light, did not shine, like a soul, covered by ego illumined by his light, does not shine.

Śrīdhara Svāmī—“... like a *jīva* is covered by ego, which is illumined only by his transcendental consciousness” (*sva-bhāsā bhāsitayā aham-matyā = sva-caitanya eva prakāśitena ahaṅkāreṇa channaḥ*).²⁵² Alternatively: *aham vidvān dātā vettā śūraḥ iti sva-pratītyā eva āropitayā*, “like a *jīva* is covered by means of a thought which is superimposed on him only due to his own belief, such as: “I am learned, I am a donor, I am a sage, I am a hero.”

Sanātana Gosvāmī—In reference to *sva-jyotsnā-rājītaiḥ* (made to shine by its moonlight), the idea that the moon is absent is rejected. Similarly, in regard to *sva-bhāsā bhāsitayā* (in terms of being illumined by his light), the hypothesis ‘*prāṇa-maya-jīva*’ (a *jīva* is made of life force) of atheists is repudiated. The specific reason for being covered is that the clouds are made to increase (*rājītaiḥ = saṁvardhitaiḥ*) by its moonlight. Likewise, there is no glimpse of *jīva-tattva* only because of ego. Moreover, the ego’s illumination is done only by the *jīva*’s consciousness, which is transcendental.

Alternatively: “The moon did not shine, covered by clouds although they were illuminated by its moonlight, like a *jīva* does not shine,” since there is no glimpse of his own reality.

Jīva Gosvāmī—The moon was covered by clouds that were illuminated and made to increase (*rājītaiḥ = prakāśitaiḥ saṁvardhitaiḥ ca*) by its moonlight.

Viśvanātha Cakravartī—“The lord of stars, i.e. the moon, covered by clouds, known as fog, made of mist (*ghanaiḥ = tuṣāra-mayaiḥ kuhedikākhyaiḥ meghaiḥ channaḥ*)...” In other words the moon appeared to be covered, although it was not. The clouds were made to shine by the light of the moon (*sva-jyotsnā-rājītaiḥ*). “The

252 *Ahaṅkāra-tattva* (the ego) is infused with *jīva-tattva* (the soul). For instance: *aham tri-vṛt [...] cid-acin-mayaḥ* (*Bhāgavatam* 11.24.7).

moon did not shine, like the Puruṣa, i.e. Parameśvara, appears to be covered—like one’s vision is clouded by clouds and like the sun is covered by clouds—by ignorance, His potency (*aḥam-matyā* = *avidyayā sva-śaktyā*).” What is it like? *sva-bhāsitayā*, “It becomes manifest by itself” (= *svena eva prakāśitayā*). The ignorance occurs because of His own light, which is the beauty that consists of His qualities (*sva-bhāṣā* = *svīya-guṇa-maya-cchavi-rūpayā*). The simile is acceptable to *jñānīs*.

Baladeva Vidyābhūṣaṇa—“The lord of stars, i.e. the moon, covered by clouds that were illuminated and made to increase (*rājītaiḥ* = *prakāśitaiḥ samvardhitaiḥ ca*) by its moonlight, did not shine, like a soul encompassed by the thought of ‘I’ (*aḥam-matyā* = *aḥam-matyā vṛtaḥ*)—such as: “I am a Brāhmaṇa” or “I am fat” etc.—does not shine.” This comparison can be accepted by monists.

10.20.20

meghāgamotsavā hr̥ṣṭāḥ pratyānandañ chikhaṇḍīnaḥ |
gr̥heṣu tapta-nirviṇṇā yathācyuta-janāgame ||

megha-āgama-utsavāḥ—they for whom the arrival of clouds is a festival; *hr̥ṣṭāḥ*—overjoyed; *pratyānandan*—they joyfully greeted; *śikhaṇḍīnaḥ*—peacocks (“who have peacock tail feathers”); *gr̥heṣu*—in the homes; *tapta*—afflicted; *nirviṇṇāḥ*—morose; *yathā*—like; *acyuta-jana*—of the persons related to Acyuta; *āgame*—upon the arrival.

yathā gr̥heṣu (sthitāḥ janāḥ) tapta-nirviṇṇāḥ acyuta-janāgame (sati hr̥ṣṭāḥ pratinandanti, tathā) śikhaṇḍīnaḥ meghāgamotsavāḥ hr̥ṣṭāḥ pratyānandan.

The peacocks, for whom the arrival of rain clouds is a festival, became enraptured and gave them a blissful welcome, like householders who are afflicted and morose at home become happy when Acyuta’s devotees arrive.

Śrīdhara Svāmī—The peacocks had a festival by the arrival of clouds

(*meghāgamotsavāḥ* = *meghāgamena utsavaḥ yeṣām*), therefore they were enraptured.

Sanātana Gosvāmī—The festival is either plentiful dancing, etc., or the merriment of the mind. In addition, joy, a transformation of that, or mental satisfaction, is to be understood. Therefore they, who were enraptured, did loud sounds and high dances (*pratyanandan* = *uccair nāda-nṛtyādikam akurvan*) after the rumble of the clouds, like Vaiṣṇava householders sing and dance to the songs of Vaiṣṇavas who have come together.

Or they became happy at every moment (*pratyanandan* = *pratikṣanam anandan*) (*anandan* = *sukhinaḥ babhūvuh*), because peacocks have a festival by the arrival of clouds and because of the nature of afflicted persons upon the arrival of Vaiṣṇavas. Thus the distinction of festival, joy, and happiness is to be inferred as being outward, being inward, etc. (mutual), as sequentially increasing causes.

Additionally, although the *cātaka* birds are like that, because of having most pitiably intonations they are not clearly mentioned, due to the origination of a particular sorrow even in remembering them.

Jīva Gosvāmī—To peacocks, the arrival of rain clouds is a festival (*meghāgamotsavāḥ* = *meghāgamaḥ eva utsavaḥ yeṣām te*). Therefore they, who were enraptured, did loud sounds (*pratyanandan* = *uccair nādādikam akurvan*) after the rumble of the clouds, like Vaiṣṇava householders sing and dance after the songs of Vaiṣṇavas who have come together.

Krama-sandarbhā—Therefore they, who were enraptured, gladdened those clouds (*pratyanandan* = *tān meghān praty anandayan*).

Viśvanātha Cakravartī—The peacocks, who had a festival by the arrival of clouds (*meghāgamotsavāḥ* = *meghāgamena utsavaḥ yeṣām*), made a loud delight (*pratyanandan* = *uccair ānandādikam akurvan*)²⁵³

253 The verbal root in *pratyanandan* is [tu]nad[i] samṛddhau (1P) (to be delighted), from which *ānanda* is made. It should not be confused with

after the rumble of the clouds, like Vaiṣṇava householders do blissful songs and dances after the songs of *premānanda* of Vaiṣṇavas who have come together. This simile is acceptable to Vaiṣṇavas.

10.20.21

pītvāpaḥ pādapāḥ padbhir āsan nānātma-mūrtayaḥ |
prāk kṣāmās tapasā śrāntā yathā kāmānusevayā ||

pītvā—after drinking; *apaḥ*—water; *pāda-pāḥ*—the trees (“which drink with their feet”); *padbhiḥ*—with the feet (with the roots); *āsan*—became; *nānā-ātma-mūrtayaḥ*—they who have various own forms; *prāk*—at first; *kṣāmāḥ*—dry (or lean); *tapasā*—by the heat (or by austerities); *śrāntāḥ*—tired; *yathā*—like; *kāma-anusevayā*—by continuously making use of desirable objects (which are fruits).

yathā (janāḥ prathamam) tapasā (kṣāmāḥ) śrāntāḥ (ca paścāt) kāmānusevayā (sthūlādi-dehāḥ bhavanti, tathā) pādapāḥ prāk (tapasā) kṣāmāḥ padbhiḥ apaḥ pītvā nānātma-mūrtayaḥ āsan.

The trees, which were dry (*kṣāma*) at first due to the heat (*tapas*), developed diverse forms on themselves after drinking water through the roots, like persons who are emaciated (*kṣāma*) and tired due to austerities (*tapas*) develop a body that has various natures by continuously making use of desirable things.

Śrīdhara Svāmī—*Nānātma-mūrtayaḥ* means *aneka-rūpa-dehāḥ* (whose bodies have many forms).

Sanātana Gosvāmī—By austerities, i.e. by vows, etc., their bodies were emaciated (*kṣāmāḥ = kṛśāṅgāḥ*) and they were tired, i.e. weak. It is inferred in this way in the case of trees, because of summer.

Jīva Gosvāmī—(The commentary is the same.)

nad avyakta-śabde (1P) (to sound), since in the latter there is no *n/um*/. However, in this context the sense of the former amounts to the meaning of the latter. The conventional sense of *pratyanandan* is “they received joyfully; they accepted willingly.”

Viśvanātha Cakravartī—The trees have diverse own forms, such as sprouts, leaves, buds, flowers, and petals. In the other clause, the significance of *nānātma-mūrtayaḥ* is: *nānātmānaḥ pāna-bhojana-ramaṇādi-nānā-svabhāvavantaḥ ātmanaḥ mūrtayaḥ dehāḥ yeṣāṃ te*, “they whose own bodies have various natures such as drinking, eating, and having fun.” This comparison is rejectable by those who have no material desire.

Baladeva Vidyābhūṣaṇa—After drinking water through the roots, the trees’ own shapes were of various forms and consisted in dense foliage, flowers, etc., like men who at first are thin (*kṣāmāḥ* = *kṛśāḥ*) and tired due to materialistic austerities and who at the end of the austerities have various natures (*nānātma-mūrtayaḥ* = *nānā-svabhāvavantaḥ*) by undergoing drinking, eating, and delighting, which are the fruits of that (*kāmānusevayā* = *tat-phala-pāna-bhojana-ramaṇa-joṣaṇena*).

Vijayadhvaja Tīrtha—*Padbhiḥ* (with the feet) means *mūlaiḥ* (with the roots).

Anvitārtha-prakāśikā—The trees were dry (*kṣāmāḥ* = *śuṣkāḥ*) and the ascetics were weak (*kṣāmāḥ* = *durbalāḥ*). Those persons developed bodies that were stout etc. (*nānātma-mūrtayaḥ* = *sthūlādi-dehāḥ*).

10.20.22

saraḥsv aśānta-rodhaḥsu nyūṣur aṅgāpi sārasāḥ |
grheṣv aśānta-kṛtyeṣu grāmyā iva durāśayāḥ ||

saraḥsu—in lakes; *aśānta-rodhaḥsu*—whose shores are unpeaceful; *nyūṣuh*—they continuously inhabited; *aṅga*—(a vocative used for expressing endearment); *api*—even; *sārasāḥ*—the cranes; *grheṣu*—in the homes; *aśānta-kṛtyeṣu*—in which the work is unpeaceful; *grāmyāḥ*—rustics (or persons intent on having intercourse); *iva*—like; *durāśayāḥ*—whose minds are bad.

aṅga! sārasāḥ aśānta-rodhaḥsu api saraḥsu, durāśayāḥ grāmyāḥ iva aśānta-kṛtyeṣu (api) grheṣu (nivasanti), nyūṣuh.

O king! The cranes continuously dwelled in lakes though their shores were unpeaceful, like hard-hearted rustics live in homes though the chores in them are unpeaceful.

Śrīdhara Svāmī—The cranes (*sārasāḥ* = *cakravākāḥ*) continuously dwelled (*nyūṣuḥ* = *nitarām avasan*) in lakes, although their shores were unpeaceful, meaning there was mud, thorns, etc. The rustics were in homes, although in them the chores were unpeaceful, that is, either awful or unceasing.

Sanātana Gosvāmī—The rustics are persons who do not have good discrimination (regarding the difference between mind and soul) (*grāmyāḥ* = *aviveki-janāḥ*); over and above that, they have bad intentions (*durāśayāḥ* = *duṣṭābhiprāyāḥ*): “Only a home gives the perfection of all goals,” consequently: *yathā nitarām vasanti*, “like the rustics continuously reside at home.” This is the sense of *nī*. Therefore, either out of amazement or due to despair: *aṅga*, which means *rājan* (O king).

Jīva Gosvāmī—*Aśānta-rodhaḥsu* means: *aśāntāni taraṅgātīśayena muhuḥ patanti rodhāṁsi yeṣu*, “[in lakes,] in which the shores are unpeaceful, i.e. they are repeatedly falling on account of the intensity of the waves.” The cranes are known by their name: *puṣkarāhvaya* (crane, “one who calls in the water”). (The rest of the commentary is the same.)

Viśvanātha Cakravartī—The cranes were continuously (*nyūṣuḥ* = *nitarām eva āsan*) in lakes, although their shores were unpeaceful: they had imperfections such as mud, thorns, and being unstable. The simile is rejectable.

10.20.23

jalaughair nirabhidhyanta setavo varṣatīśvare |
pāṣaṇḍinām asad-vādair veda-mārgāḥ kalau yathā ||

jala—of water; *oghaiḥ*—by floods (or by the multitude); *nirabhidhyanta*—were breached; *setavaḥ*—the dams (the irrigation

dikes in the fields); *varṣati īśvare*—when the god was raining; *pāṣaṇḍinām*—of heretics; *asat-vāдай*—by the false doctrines; *veda-mārgāḥ*—the paths of the Vedas; *kalau*—in Kali; *yathā*—like.

yathā kalau (yuge) veda-mārgāḥ pāṣaṇḍinām asat-vāдай (bhidyante, tathā) īśvare varṣati (sati) setavaḥ jalaughaiḥ nirabhidyaṇta.

When the god, Indra, was raining, the irrigation dikes were breached by a flood, like in Kali yuga the paths of the Vedas are breached by the false doctrines of heretics.

Śrīdhara Svāmī—*Īśvare* (when the god) denotes *indre* (when Indra).

Sanātana Gosvāmī—*Īśvare* is said with the intent to express the state of abiding independently, inasmuch as there was too much rain. For this reason, in the other clause he is represented by Kali.

Jīva Gosvāmī—(The commentary is the same.)

Viśvanātha Cakravartī—When Indra (*īśvare* = *indre*) was making a commotion by too much rain (*varṣati* = *ativarṣopadravaṇ kurvati sati*), owing to the influence of the conceit of being God... Thus there is a similarity with Kali. This simile is to be rejected.

Vira-Rāghava—The dikes, made with earth and stones to block water, were breached (*nirabhidyaṇta* = *truṭitāḥ babhūvuḥ*) by an upsurge of the flood. The *pāṣaṇḍas* are those who diverge from the Vedas. The paths of the Vedas are those of *varṇāśrama-dharma*. Here it is said that the doctrines of heretics should not be heard.

Vallabhācārya—In Kali, when the Lord descends as Buddha, the Vedic paths such as those that promote the *upāsana*s of *karma*, *jñāna*, and *mukti* are breached by the logical arguments of heretics, who are made to flourish by Him.

Anvitārtha-prakāśikā—The dikes were in fields and in rivers.

10.20.24

*vyamuñcan vāyubhir nunnā bhūtebhyaś cāmṛtaṁ ghanāḥ |
yathāśiṣo viś-patayaḥ kāle kāle dvijeritāḥ ||*

vyamuñcan—they released; *vāyubhiḥ*—by the winds; *nunnāḥ*—impelled; *bhūtebhyaḥ*—for beings; *ca*—also; *amṛtam*—water (or nectar); *ghanāḥ*—the clouds; *yathā*—just as; *āśiṣaḥ*—blessings (desirable things); *viś-patayaḥ*—kings (“rulers of citizens”); *kāle kāle*—from time to time; *dvija*—by Brāhmaṇas; *iritāḥ*—told.

yathā viś-patayaḥ dvijeritāḥ kāle kāle (bhūtebhyaḥ) āśiṣaḥ (amṛta-rūpāḥ prayacchanti, tathā) ghanāḥ vāyubhiḥ nunnāḥ bhūtebhyaḥ ca amṛtaṁ vyamuñcan.

Clouds, pushed by winds, released water (*amṛtam*) for the benefit of people too, much like kings, inspired by Brāhmaṇas, give blessings, including delicious food (*amṛtam*), from time to time.

Śrīdhara Svāmī—The clouds were impelled (*nunnāḥ* = *preritāḥ*) by the winds. Told by priests (*dvijeritāḥ* = *purohitaiḥ uktāḥ*), the kings (*viś-patayaḥ* = *rājānaḥ*)—or the owners of big business (*viś-patayaḥ* = *vaṇijām patayaḥ*)—bestowed desirable things (*āśiṣaḥ* = *kāmān*).

Viśvanātha Cakravartī—(The commentary is the same.) This simile is to be accepted by kings.

Sanātana Gosvāmī—“The clouds released resplendent water (*sv-amṛtam*)²⁵⁴ = *śobhanaṁ jalam*) for the benefit of all living beings

254 This reading is not listed anywhere nor mentioned by anyone else. Still, *amṛta* can mean water, by the definition: *amṛtaṁ yajña-śeṣāmbu-sudhā-mokṣeṣv ayācite, anna-kāñcanayor jagdhau khe svāduni rasāyane, ghr̥te hr̥dye gorase cāmṛto dhanvantarau sure*, “In the neuter, *amṛtam* means *yajña-śeṣa* (the reminder of *yajña*, i.e. the result of a fire sacrifice), *ambu* (water), *sudhā* (nectar), *mokṣa* (liberation), *ayācitam* (alms obtained without solicitation), *annam* (food), *kāñcanam* (gold), *jagdhi* (eating), *kham* (sky), *svādu* (relishable), *rasāyanam* (elixir), *ghṛtam* (ghee), *hr̥dya* (lovely, ‘dear to the heart’), and *gorasa* (milk). In the masculine, *amṛta*

(*bhūtebhyaḥ* = *sarva-prāṇi-hitārtham*),” because at the end of the rains the water is choice. Thus the word *vi* (in *vyamuñcan*) is to be understood in a distinguished meaning. In the reading *bhūtebhyas cāmṛtam*, even in the other reading (*bhūtebhyo 'tāmṛtam*), the sense of *amṛtam* is the same, as a pun. *Ca* means *tu*: *bhūtebhyas tu* (only for the benefit of living beings). On top of that, *kāle kāle* should be syntactically connected here. This is a distinction from before, because at the end of monsoon the rain is no longer incessant.

Jīva Gosvāmī—*Ca* signifies *punar* (again), that is: *anavicchinna-varṣānantaram* (after the rains, which were not uninterrupted). In the reading *atha*, the sense is the same. (*Atha* can mean *anantaram*: afterward.)

“Obtaining a suitable time again and again (*kāle kāle* = *yogyam yogyam kālāṁ prāpya*), the clouds gave (*vyamuñcan* = *daduḥ*) water (*amṛtam* = *jalam*) to beings.” The word *amṛtam* is used because at the end of the rains the water is superb, and so the word *vi* is to be understood as having a distinguished meaning. The proper form is *viṭ-patayaḥ*.

Baladeva Vidyābhūṣaṇa—The kings (*viṣ-patayaḥ* = *rājānaḥ*) were inspired by the twice-born (*dvijeritāḥ* = *dvijaiḥ pravartitāḥ*).

Vallabhācārya—The sense of *bhūtebhyaḥ* is *tad-artham* (for their sake). “Motivated by Brāhmaṇas (*dvijeritāḥ* = *brāhmaṇaiḥ preritāḥ*), the overlords of the lands (*viṣ-patayaḥ* = *deśādhipatayaḥ*) gave wealth and so on (*āśiṣaḥ* = *dhanādikaṁ prayacchanti*).” In other words: “Inspired by the priests’ beliefs such as: “One who gives in the rains is a true giver,” they gave food” etc. (*annādikaṁ*), to poor people, because in the rains poor people are unable to do what they have to do.

Vijayadhvaja Tīrtha—*Viṣ-patayaḥ* stands for *viṭ-patayaḥ*, where *viṣaḥ* denotes *prajāḥ* (citizens).²⁵⁵

means Dhanvantari, and god” (*Hema-kośa* 3.249).

255 The word *viṣ* means either *vaiśya* or man: *dvau viṣau vaiśya-manujau* (*Amara-kośa* 3.3.213). As before, the usage of poetic license here is to avoid an unwanted double meaning of *viṣ*.

10.20.25

*evam vanam tad varṣiṣṭham pakva-kharjura-jambumat |
go-gopālair vṛto rantum sa-balaḥ prāviśad dhariḥ ||*

evam—in this manner; *vanam tad*—that forest; *varṣiṣṭham*—increased; *pakva*—ripe; *kharjura*—and dates; *jambu-mat*—which had rose apples; *go-gopālaiḥ vṛtaḥ*—surrounded by cows and cowherds; *rantum*—to take pleasure; *sa-balaḥ*—who was with Bala; *prāviśat hariḥ*—Hari entered.

hariḥ go-gopālaiḥ vṛtaḥ sa-balaḥ evam varṣiṣṭham pakva-kharjura-jambumat tad vanam rantum prāviśat.

Enhanced in this way, Vṛndāvana had ripe dates and *jambu* fruits. Surrounded by cows and cow herders, Hari, along with Bala, entered that forest to take pleasure.

Śrīdhara Svāmī—In seven verses, he describes an amusement done in the rainy season. *Varṣiṣṭham* means *samṛddham* (enhanced).

Sanātana Gosvāmī—After describing the rainy season in this way, in order to proceed to its outcome, the depiction of a particular amusement of the Lord at that time, he narrates the entrance in the forest. The forest was enhanced (*varṣiṣṭham* = *samṛddham*)—meaning its beauty had increased—in this way, by the aforesaid mode of the rainy season (*evam* = *anena ukta-vṛṣṭi-prakāreṇa*). Although in Vṛndāvana, which has all the seasons, there is always plenty of all kinds of flowers, fruits, etc., it is said *pakva-kharjura-jambumat* (it had ripe dates and *jambus*) with the intent to express an abundance at that time.

He was surrounded by all the cow herders—they had a conceit of superiority over one another with regard to holding an umbrella, etc., to ward off the rain—and by the cows. Or He was surrounded because of the constant, full obtainment of the resplendence of His divine face. Therefore He is ‘Hari’ since He captivates everyone (*sarva-manoharaṇa*).

Prāviśat signifies *praviṣann āsīt* (i.e. without the prefix *ā[ñ]*).

The prefix *pra* (eminently) in *prāviśat* is used in consideration of the particular resplendence of the forest and so on. Pleasure every day in the rainy season is implied.

Jiva Gosvāmī—After describing the rainy season in this way, in order to describe the result of that, a particular amusement of the Lord, at first he narrates the entrance in the forest. *Evam* means *ukta-prakāreṇa* (in the aforesaid manner). He was surrounded because of the obtainment of the resplendence of His divine face.

10.20.26

dhenavo manda-gāminya ūdho-bhāreṇa bhūyasā |
yayur bhagavatāhūtā drutaṁ prītyā snuta-staniḥ ||

dhenavaḥ—the cows; *manda-gāminyaḥ*—which were habitually moving slowly; *ūdhaḥ- bhāreṇa bhūyasā*—because of the great weight of the udders; *yayuh*—went; *bhagavatā āhūtāḥ*—called by the Lord; *drutaṁ*—speedily; *prītyā*—with affection; *snuta*—were trickling; *staniḥ*—whose udders (i.e. *stanyaḥ*).

dhenavaḥ bhūyasā ūdho-bhāreṇa manda-gāminyaḥ bhagavatā āhūtāḥ snuta-staniḥ (satyaḥ) prītyā drutaṁ yayuh.

The cows were habitually moving slowly because of the heavy weight of their udders, but once called by the Lord, they, whose udders were trickling, went swiftly due to affection.

Sanātana Gosvāmī—In six verses, Śuka talks about one type of entertainment. Although they were moving slowly, by being called by Śrī Kṛṣṇa they immediately went quickly. The syntactical connection of *prītyā* (with affection) is either with *āhūtāḥ* (being called) or *yayuh* (they went). In the reading *snuta-staniḥ*, the proper form is *snuta-stanyaḥ*. A special resplendence by the affluence of milk in the rainy season, a special *vātsalya* and the implements of the Lord's amusements are pointed out. Alternatively, although there is an excellence of distinguishing features, such as enjoyment, at the time of the rainy season, the particularity here is the fact that the

cows have affection solely for the Lord.

He was surrounded by the cows as if they wanted to give their udder to drink, on account of having even more *vātsalya* for Him than for the calves, since their udders were trickling out of satisfaction.

Jiva Gosvāmī—In six verses he talks about an amusement. The syntactical connection is: *manda-gāminyo 'pi prītyāhūtāḥ prītyaiva drutaṁ yayuḥ*, “Although they were moving slowly, by being called with affection they went quickly with the same affection.” “*snuta-stanāḥ*” is a sign of affection. In the reading *snuta-stanīḥ*, it should be *snuta-stanyaḥ*. A special resplendence by the affluence of milk, due to the special quality in the rainy season, and a special mutual *prema*, though there is the excellence of enjoying the milk and the dairy goods, are shown to be implements of the fun.

Viśvanātha Cakravartī—*Snuta-stanīḥ* (whose udders were trickling) stands for *snuta-stanyaḥ*. This is a sign of affection.

Baladeva Vidyābhūṣaṇa—The accusative case in *snuta-stanīḥ* has the sense of the nominative.

Anvitārtha-prakāśikā—The *pūrva-savarṇa-dīrgha* (a word whose last long vowel is the same as the nominal base) in *snuta-stanīḥ* is poetic license.²⁵⁶

10.20.27

vanaukaṣaḥ pramuditā vana-rājīr madhu-cyutaḥ |
jala-dhārā girer nādād āsannā ²⁵⁷ *dadṛśe guhāḥ ||*

vana-okasaḥ—them, whose abode is the forest; *pramuditāḥ*—who were very joyful; *vana-rājīḥ*—trees (“rows in a forest”); *madhu-cyutaḥ*—on whom there is a fall of honey (sap); *jala-dhārāḥ*—

²⁵⁶ The BBT reading *snuta-stanāḥ* is a proper form. The application of *i[p]*, in a *bahuvrihi* compound, after the last word is optional (the other option is *ā*) if it is a body part: *svāṅgād vā* (HNV *Bṛhat* 2246) (*svāṅgāc ca*, *Aṣṭādhyāyī* 4.1.54).

²⁵⁷ *girer āsan āsannā* (Vallabhācārya’s edition). The proper grammatical form is: *girer āsann āsannā*.

cascades; *gireḥ*—from mountains; *nādāt*—because of the sound; *āsannāḥ*—which were close-by; *dadṛṣe*—He saw; *guhāḥ*—caves.

(*śrī-kṛṣṇaḥ*) *vanaukaṣaḥ* (*ca*) *pramuditāḥ*, *vana-rājīḥ* (*ca*) *madhu-cyutaḥ*, *gireḥ jala-dhārāḥ* (*ca dūra-vartiniḥ api gireḥ*) *nādād āsannāḥ*, *guhāḥ* (*ca*) *dadṛṣe*.

He saw very joyful forest dwellers, trees exuding sap, caves, and cascades which seemed near, from the sound.

Śrīdhara Svāmī—The Lord saw the inhabitants of the forest, the Pulinda women, who were excited. He saw trees, on which there was a flow of honey (*madhu-cyutaḥ* = *madhu-sravāḥ*). He saw streams of water (*jala-dhārāḥ*) coming from mountains (*gireḥ* = *gireḥ sakāśāt*). The streams were nearby (*nādān āsannāḥ* = *nikaṭa-vartiniḥ*). He also saw caves.

There is another rendering (in reference to Vallabhācārya's reading: *āsan*): "The inhabitants of the forest were delighted (*pramuditāḥ* = *pramuditāḥ āsan*). Likewise, series of trees (*vana-rājīḥ* = *vana-paramparāḥ*)²⁵⁸ were oozing honey (*madhu-cyutaḥ*). There were streams of water from mountains (*gīrē jala-dhārāḥ*). The Lord fully saw them (*ādadṛṣe* = *tān sarvataḥ dadarśa*). He also saw caves and heard²⁵⁹ sounds of cascades" (*nādān guhāḥ* = *dhārāṇām nādān guhāś ca*).

Sanātana Gosvāmī, Jīva Gosvāmī—*Vanaukaṣaḥ* means *pulindya-dīn* (Pulinda women etc.). The sound is the reason for seeing the caves, owing to the manifestation of the caves, although they were covered by grass and the like and were located far, by an increase of an echo. *Dadṛṣe* should be in the *parasmaipada*: *dadarśa*.

258 The word *vana-rājīḥ* (rows of forests) is in the nominative plural. In his gloss, Vallabhācārya explains *vana-rāji* as *vana-paṅkti* (rows of forests) and again as: *sarva eva vṛkṣā nānā-jātiyāḥ* (all the trees, which pertain to various species).

259 The verb *śuśrāva* (He heard) is added here by Gaṅgā Sahāya (*Anvītartha-prakāśikā*). Śrīdhara Svāmī's reading, *nādān* instead of *nādād*, makes no sense.

Viśvanātha Cakravartī—In addition to that, Kṛṣṇa saw (*dadṛṣe* = *dadarśa*) the inhabitants of the forest, the Pulinda women, who were very delighted. He saw the trees, on whom there was an exudation of honey (*madhu-cyutaḥ* = *madhunām cyut kṣaraṇam yāsu tathā-bhūtāḥ*). He saw streams of water that were coming from mountains (*gireḥ* = *gireḥ sakāśāt*). Although the streams were far, they were nearby (*āsannāḥ* = *nikṭa-vartiniḥ*) because of the sound (*nādāt* = *nādād hetoḥ*). He also saw caves.

10.20.28

*kvacid vanaspati-kroḍe guhāyām cābhivarṣati |
nirviśya bhagavān reme kanda-mūla-phalāśanaḥ ||*

kvacit—sometimes; *vanaspati*—of a tree; *kroḍe*—in the hollow; *guhāyām*—in a cave; *ca*—or (or and); *abhivarṣati*—when it was raining; *nirviśya*—after entering; *bhagavān*—the Lord; *reme*—took pleasure; *kanda*—is bulbs; *mūla*—roots; *phala*—and fruits; *āśanaḥ*—He whose food.

(*meghe*) *abhivarṣati* (*sati*) *bhagavān kvacid vanaspati-kroḍe* (*kvacid*) *guhāyām ca nirviśya kanda-mūla-phalāśanaḥ* (*san*) *reme*.

When it was raining, sometimes the Lord entered either in a cave or in the hollow of a tree and had fun eating bulbs, roots, and fruits.

Sanātana Gosvāmī—“Entering, or approaching (*nirviśan*²⁶⁰ = *praviśan saṁviśan vā*), somewhere, or sometimes (*kvacit* = *kasmimścit kadācid vā*), or in both places at the same time, by a special power, because: *bhagavān*. In addition, the syntactical connection is: *kvacid abhitaḥ varṣati* (sometimes, when it was raining). A surplus of rain is stated with the word *abhi*. In this way, the manifestation of a special godhood by an *aiśvarya* even in a worldly pastime is to be inferred as before. In that way, the hollow and the cave are in the

260 Sanātana Gosvāmī and Viśvanātha Cakravartī take Vallabhācārya’s reading, *nirviśan*, instead of *nirviśya*. The latter is Śrīdhara Svāmī’s and the BBT’s reading.

singular because of the category (*jāti*) and are very broad. And some companions, a few, somewhere, are to be understood.

He took pleasure (*reme*) signifies either *cikriḍa* (He had fun) or *sukhī babhūva* (He became happy). Why? That is what he talks about with *kanda-mūla-phalāśanaḥ*. The difference between *kanda* (bulb) and *mūla* (root) is that the former is somewhat out of the ground and the latter is completely within it. The mention of those two is done before the fruits because they are first-class in the rainy season due to an abundance, softness, etc.

Jīva Gosvāmī—*Kvacit* mean either *kasmimścit* (somewhere) or *kadācit* (sometimes). “Although He is the Lord” (*bhagavān = bhagavān api*). The drift is: “How amazing is the great sweetness of this pastime!” From the common renown, the varieties of *kanda* (bulb) and *mūla* (root) should be understood in terms of being round and long. The mention of those two is done before the fruits because they are first-class in the rainy season due to softness and so forth.

Viśvanātha Cakravartī—“Entering quickly, after running (*nirviśan = niḥśeṣeṇa drutam abhidrutya viśan praviśan*) when the clouds were raining everywhere (*abhivarṣati = meghe abhitaḥ varṣati sati*), either the hollow of a tree or a cave (*vanaspati-kroḍe guhāyām ca = vṛkṣa-kroḍe guhāyām vā*), the Lord took pleasure.” The varieties of *kanda* (bulb) and *mūla* (root) should be understood in terms of being round and long.

10.20.29

dadhy-odanam samānītaṁ śilāyām salilāntike |
sambhojanīyair bubhuje gopaiḥ saṅkarṣaṇānvitaḥ ||

dadhi-odanam—boiled rice mixed with yogurt; *samānītaṁ*—brought; *śilāyām*—on a stone; *salilāntike*—near the water; *sambhojanīyaiḥ*—with edibles; *bubhuje*—He ate; *gopaiḥ*—with the cow herders; *saṅkarṣaṇa-anvitaḥ*—accompanied by Saṅkarṣaṇa.

(*śrī-kṛṣṇaḥ*) *saṅkarṣaṇānvitaḥ gopaiḥ (saha) salilāntike śilāyām (upaviśya) sambhojanīyaiḥ (saha) dadhy-odanam samānītaṁ bubhuje.*

Accompanied by Saṅkarṣaṇa, He, along with cow herders, sat on a slab near the water and enjoyed with condiments the preparation of yogurt and rice that was brought.

Sanātana Gosvāmī—“Yogurt and rice” is because at that time yogurt is abundant and sweet (there is more milk, and the grass is greener). It was brought at an appropriate time by cowherds; or it was delivered—because of the abundance of yogurt—as a present (*upānītam*²⁶¹ = *upāyanatvena samarpitam*) in such a way that it was His very own.

On account of beauty, since there was no impurity on slabs also because of the rain, He ate on a slab, which was the plate. He was near the water (*salilāntike*), due to the presence of water here and there at that time. Or the water was drinking water: the food was on a slab, which was near the water (= *salilāntike vartamānāyām*).

Sambhojanīyaiḥ (with edibles, condiments) means *ekatra eva bhojana-yogyaiḥ*, “with things fit for eating only in one place,” because of eating with them on the same slab. Specifically, Śrī Rāma brought everyone together by making all of them sit in the same area. With this idea in mind, Śuka says: “Along with the cow herders (*gopaiḥ* = *gopaiḥ saha*), He was accompanied by Saṅkarṣaṇa,” who assembled all of them because they were separate (*saṅkarṣaṇa* = *tān sarvān ekī-karoti*).

Another explanation is that the singular in *śilāyām* signifies the category (*jāti*). The sense is *śilāsu* (on slabs), insofar as many things cannot simultaneously coexist on one slab. In addition, in reference to *sambhojanīyaiḥ*: There were rows all around as before; He made Śrī Balarāma sit in the middle of them; then He waited on the boys, served them food and ate.

Jīva Gosvāmī—It was brought, literally “made to be obtained nearby” (*upānītam* = *antike prāpitam*) either by people of His house or by relatives. He ate with His kin, who deserve to be fed, meaning they are ready to eat (*sambhojanīyaiḥ* = *sambhojanīyaiḥ*).

261 Sanātana Gosvāmī and others take the reading *upānītam* instead of *samānītam*. The latter is Śrīdhara Svāmī’s and the BBT’s reading.

saha = *bhojayitavyaiḥ sajātiyaiḥ saha*): here the word *sam* has the sense of *saha*, like the word *saṁvāsa* (cohabitation) for example. Alternatively: *sambhujyate ebhir iti tais temanaiḥ saha*, “‘with condiments’, by the derivation: ‘fully enjoying is done by means of these’.” ‘Saṅkaraṣaṇa’ is said with the intent to communicate the idea that he made everyone assemble there.

Viśvanātha Cakravartī—It, well-known by the name of *chāka* (lunch, in Hindi), was brought by people of the house (*upānītam* = *grha-janaiḥ prāpitam*). Regarding *salilāntike śilāyām* (on a stone near the water): Even today, at the edge of ponds, places for eating (*bhojana-sthalī*) are seen by everyone.

Baladeva Vidyābhūṣaṇa—Kṛṣṇa sat on a stone near the water (*salilāntike śilāyām* = *salilāntike śilāyām upaviśya*).

10.20.30-31

śādvalopari saṁviśya carvato militekṣaṇān |
trptān vṛṣān vatsatarān gāḥ ca svodho-bhara-śramāḥ ||
prāvṛt-śriyam ca tām vikṣya sarva-bhūta-mudāvahām |
bhagavān pūjayāṅcakre ātma-śakty-upabṛmhitām ||

śādvala—a grassy field; *upari*—on; *saṁviśya*—after sitting; *carvataḥ*—who were chewing [grass]; *milite-ikṣaṇān*—whose eyes are closed; *trptān*—satisfied; *vṛṣān*—the bulls; *vatsatarān*—the older calves; *gāḥ*—the cows; *ca*—and; *sva-ūdhah*—of their udders; *bhara*—due to the weight; *śramāḥ*—they who have fatigue; *prāvṛt*—of the rainy season; *śriyam*—the beauty; *ca*—and; *tām*—that; *vikṣya*—after seeing; *sarva-bhūta*—to all beings; *mudā-āvahām*—which conveys joy (*mudā*, or *mud*); *bhagavān pūjayāṅcakre*—the Lord revered; *ātma-śakti*—by His own potency; *upabṛmhitām*—invigorated.

śādvalopari saṁviśya carvataḥ militekṣaṇān trptān vṛṣān vatsatarān svodho-bhara-śramāḥ gāḥ ca sarva-kāla-sukhāvahām ātma-śakty-upabṛmhitām prāvṛt-śriyam ca vikṣya bhagavān tām pūjayāṅcakre.

Bulls, weaned calves, and cows that were fatigued due to the weight

of their udders were ruminating with their eyes closed, being satisfied after sitting on a grassy field. Observing both them and the beauty of the rainy season heightened by His potency and evoking joy in everyone, the Lord revered that beauty.

Sanātana Gosvāmī—*Carvataḥ* is syntactically connected with *vikṣya* in the next verse (31), “seeing them, which were ruminating (*carvataḥ* = *romanthāyamānān*).” The reason they sat down is: *trptān* (satisfied), on account of the effectuation of happiness by completely filling the belly in a moment, only in one place, due to the abundance of soft grass everywhere at that time. It’s understood that the cows were in a group. The specific reason for that is: *svodho-bhara-śramāḥ* (they are tired due to the weight of their udders). It’s inferred that the groups of bulls, weaned calves, and cows were sequentially larger. The bulls, etc., are mentioned here on account of being primary; buffalos and so on are included.

10.20.31

“Seeing the forestial resplendence, which was mentioned, of the rainy season...” (*tām prāvṛṭ-śriyam* = *uktām prāvṛṣaḥ vanādi-śobhām*) or, “seeing the beauty, which was indescribable, of the rainy season...” (*tām prāvṛṭ-śriyam* = *anirvacanīyām prāvṛṣaḥ śriyam*), and because of that the beauty of the forest is figuratively superimposed on the rainy season. In that regard, there is a little something in *Śrī Viṣṇu Purāṇa*:

megha-prṣṭhe balākānām rarāja vimalā tatiḥ |
durvṛtter vṛtta-ceṣṭeva kulīnasyātiśobhanā ||

“A bright line of cranes was resplendent on the back of rainclouds just like the virtuous conduct of well-mannered people is a splendor over the bad behavior of the wicked.” (*Viṣṇu Purāṇa* 5.6.41)

The beauty of the rainy season was fully increased by the Lord’s potency: Time (*ātma-śakty-upabṛmhitām* = *śrī-bhagavataḥ śaktiḥ kāla-rūpā tayā saṁvardhitām*). Hence it is distinguished from others and makes one aware that Time too is dedicated to serving the Lord in that matter.

Or: Although it was enhanced by His capable power (*ātma-śakty-upabṛñhitām* = *sva-sāmarthyena upabṛñhitām api*), He did a praise with affection (*pūjayāñcakre* = *prītyā aślāghata*),” or He thought good (*pūjayāñcakre* = *sādhu amanyata*), because: *sarva-bhūta-mudāvahām*, “the beauty conveys joy to all living beings,” that is, it makes them continuously joyful. In the reading *sukhāvahām*, the sense is the same.

Or, suspecting the discomfort of swans, goats, etc., in monsoon, to repudiate that he says: *ātma-śakty-upabṛñhitām*, “the beauty was increased by His own special capable power” (= *sva-sāmarthyā-viśeṣeṇa upabṛñhitām*), consequently they too had happiness. The rest, such as those amusements and the like, is mentioned by Śrī Parāśara:

unmatta-śikhi-sāraṅge tasmin kālē mahā-vane |
kṛṣṇa-rāmau mudā yuktau gopālāiś ceratuḥ saha ||
kvacid gobhiḥ samam ramyaṁ geya-nṛtya-ratāv ubhau |
ceratuḥ kvacid atyarthaṁ śīta-vṛkṣa-talāśrayau ||
kvacit kadamba-srak-citrau māyūra-srag-alāṅkṛtau |
vicitrau kvacid āsātām vividhair giri-dhātubhiḥ ||
parṇa-śayyāsu sūptau ca kvacin nidrāntaraiṣṇau |
kvacid garjati jīmūte hāhā-kāra-ravaiṣṇau ||

“At that time, Kṛṣṇa and Rāma, filled with joy, wandered with the cow herders in the vast woodland enlivened by maddened peacocks and bees. Sometimes the two boys, who liked pleasant singing and euphonic tones, would wander with the cows. And occasionally, after walking extensively, they would take rest in the shade at the base of trees. Sometimes, adorned with series of peacock feathers, they were especially colorful with garlands of *kadamba* flowers. On occasion they shone by smearing themselves with various mineral pigments. Once in a while, desiring more sleep, they rested on beds of leaves. When a cloud was rumbling, sometimes they became emotional by making the sound *hā hā*.” (*Viṣṇu Purāṇa* 5.6.44-47)

Jīva Gosvāmī—This is one unit of two verses. They were chewing because of ruminating. There is a syntactical connection with *vikṣya* (seeing) in verse 31.

10.20.31

In addition to that, it is increased by His potency, named Hlādinī, which brings about a suitability for His pastimes, therefore He thought good (*pūjayāñcakre* = *sādhu amanyata*). And the rest, such as the amusements and the like at that time, is mentioned by Śrī Parāśara: *unmatta...* (see above).

Baladeva Vidyābhūṣaṇa—“He ate—*bubhuje* is carried forward from the previous verse—while looking—*paśyan* is to be added here—at them,” which were chewing because of ruminating.

Vira-Rāghava—“Seeing the bulls and other animals after sitting in a place abounding in green grass, the Lord highly esteemed that beauty of the rainy season (*pūjayāñcakre* = *tām bahv amanyata*), which was increased (*upabṛñhitām* = *pravardhitām*) by His own potency, of the nature of *sāṅkalpa* (own will).”

10.20.32

evam nivasatos tasmin rāma-keśavayor vraje |
śarat samabhavat vyabhrā svacchāmbv-aparuṣānilā ||

evam—in this way; *nivasatoḥ tasmin rāma-keśavayoḥ vraje*—while Rāma and Keśava were dwelling there in Vraja; *śarat*—autumn (Āśvina, Kārttika); *samabhavat*—fully came about; *vy-abhrā*—which is devoid of cloud; *svaccha-ambu*—in which the water is clear; *aparuṣa-anilā*—and in which the wind is not harsh.

rāma-keśavayoḥ tasmin vraje evam nivasatoḥ śarat samabhavat. (sā śarat) vyabhrā svacchāmbv-aparuṣānilā (ca abhavat).

While Rāma and Keśava were dwelling there in Vraja in this fashion, autumn fully came about. At that time there was no cloud, the water was clear, and the wind was not harsh.

Śrīdhara Svāmī—He describes the fall season in eight verses. “In autumn, the clouds are gone (*vyabhrā* = *vigatāny abhrāṇi yasyāḥ sā*), the water is clear and the breeze is gentle” (*svacchāmbv-aparuṣānilā*

= *svacchāny ambūni yasyām sā, aparūṣaḥ śāntaḥ anilaḥ yasyām sā ca sā ca*).

Sanātana Gosvāmī—“While the two of Them were continuously, i.e. with great attachment, dwelling (*nivasatoḥ* = *nitarām paramāsaktyā vasatoḥ*) there in Vraja in this way, i.e. in the manner of the special amusement of the rainy season that was told...” In that regard the reason for the excellence of the special beauty of autumn is stated, therefore autumn fully came about (*samabhavat* = *samyag abhavat*).

Jiva Gosvāmī—(The commentary is the same.)

10.20.33

śaradā nīrajoṭpattyā nīrāṇi prakṛtiṁ yayuḥ |
bhraṣṭānām iva cetāṁsi punar yoga-niṣevayā ||

śaradā—because of autumn; *nīraja-utpattyā*—by the origination of lotuses (*nīra-ja*, “born from water”) (or because of which there is an origination of dispassion: *nī-raja*); *nīrāṇi*—the waters; *prakṛtiṁ*—the nature; *yayuḥ*—attained; *bhraṣṭānām*—of those who have fallen; *iva*—like; *cetāṁsi*—the minds (or the hearts); *punaḥ*—again; *yoga-niṣevayā*—by the practice of linking with God.

nīrajoṭpattyā śaradā (hetunā) nīrāṇi, (asat-saṅgena yoga-) bhraṣṭānām cetāṁsi iva (nīrajoṭpattyā) punar yoga-niṣevayā (punar nīra-svabhāvaṁ yānti), prakṛtiṁ yayuḥ.

The bodies of water regained their true nature because of autumn, during which there is a rise of lotuses (*nīra-ja*), like the hearts of those who have fallen regain their nature by returning to the practice of Yoga, because of which there is an origination of dispassion (*nī-raja*).

Śrīdhara Svāmī—*Nīrajoṭpattyā* means either *nīrajānām utpattiḥ yayā tayā śaradā kṛtvā* (because of autumn, due to which there is an origination of lotuses) or *nīrajānām utpattyā* (by an origination of lotuses).

Viśvanātha Cakravartī—*Nīrajotpattyā* means *nīrajānām utpattiḥ yasyām tayā śaradā hetunā* (because of autumn, in which there is an origination of lotuses). There is a similarity of autumn with the practice of *bhakti-yoga* (*yoga-niṣevayā = bhakti-yoga-niṣevayā*) and a similarity of a lotus with causing a glimpse of the Lord. The simile is acceptable.

Sanātana Gosvāmī—It is just like the minds of those who had stumbled from *yoga* due to some obstacle—meaning their minds had become impure—regain purity (*cetāmsi iva = cetāmsi yathā punaḥ śuddhatām yānti*).

Jīva Gosvāmī—In the next clause of Śrīdhara Svāmī, the meaning should be: *nīrajotpattyā saha* (with an origination of lotuses).

Baladeva Vidyābhūṣaṇa—*Prakṛtim* denotes *svacchatām* (clearness).

Vijayadhvaṇa Tīrtha—“By the origination of lotuses, the waters attain clearness (*prakṛtim = svacchatām*) like the minds of those who are fallen from *yoga* (*bhraṣṭānām = yoga-bhraṣṭānām*) regain clearness by the practice of *yoga* (*yoga-niṣevayā = yogābhyāsenā*).”

Vallabhācārya—By the blooming of the lotus of the heart, the heart transcends the *guṇas*.²⁶²

Siddhānta-pradīpa—The water attains its own pure nature (*prakṛtim = sva-nirmalaṁ svabhāvam*) like the minds of those whose minds are impure due to bad association do.

Anvītārtha-prakāśikā—The water attained its nature: transparency and sweetness.

ANNOTATION

The word *nīraja* (lotus; devoid of *rajo-guṇa*) is paronomastic

262 In Vedic culture, and specifically in poetry, the mind and the heart are considered as one, and so such words are synonymous: *cittam tu ceto hṛdayam svāntam hr̥n mānasam manah*, “The words *cittam*, *cetas*, *hṛdayam*, *svāntam*, *hr̥d*, *mānasam*, and *manas* [are synonymous]” (*Amara-koṣa* 1.4.31).

because word *raja* means exactly the same as *rajas*. *Medinī-kośa* states: *rajo reṇāu parāge syād ārtave ca guṇāntare*, “*Raja* means *reṇu* (dust), *parāga* (pollen), *ārtava* (menses, ‘related to the season’), and *guṇāntaram* (another *guṇa*, i.e. the mode of action/ passion) ” (*ja-dvikam* 13). This is confirmed in the commentaries on the *sūtra*: *bhū-rañjibhyām kit* (*Uṇādi-sūtra* 2.216) and in the dictionaries, such as *Medinī-kośa*: *rajas klībam guṇāntare*, *ārtave ca parāge ca reṇu-mātre ca drśyate* (*sa-trikam* 31). The word *rajas* is made from the verbal root *rañj rāge* (to color; to love). Before the letter *r*, the prefix *nir* loses its *r* and the previous vowel becomes long: *ro re lopyaḥ*, *pūrvaś ca trivikramaḥ* (HNV 86). For instance, *Śabda-kalpa-druma* states: *nir nāsti rajo dhūliḥ kusuma-parāgādir vā yatra*, “*Niraja* means ‘that in which there is no dust’ or ‘that in which there is no flower pollen’, and so on.” The meaning of *niraja* as dispassion is confirmed in *Monier-Williams*.

10.20.34

vyomno ’bbhram bhūta-śābalyam bhuvah paṅkam apām malam |
śaraj jahārāśramiṇām kṛṣṇe bhaktiḥ yathāśubham ||

vyomnaḥ—of the sky; *ap-bhram*—the clouds (“which sustain water”); *bhūta*—of beings; *śābalyam*—the mixture (the crowded condition); *bhuvah*—of the earth; *paṅkam*—the mud; *apām*—of water; *malam*—the impurity; *śarad*—autumn; *jahāra*—took away; *āśramiṇām*—of those who are in one of the four stages of Vedic life; *kṛṣṇe*—on the topic of Kṛṣṇa; *bhaktiḥ*—devotional service; *yathā*—just as; *aśubham*—the inauspiciousness.

yathā kṛṣṇe bhaktiḥ āśramiṇām aśubham (harati, tathā) śarad vyomnaḥ abbhram (ca) bhūta-śābalyam (ca) bhuvah paṅkam (ca) apām malaṁ (ca) jahāra.

Autumn dispelled the clouds of the sky, the crowded condition of beings, the mud of the ground and the impurity of the bodies of water like devotional service to Kṛṣṇa dispels the inauspiciousness of those who are in one of the four Vedic stages of life.

Śrīdhara Svāmī—Autumn took away the four impurities of the four beginning from *vyoma* (sky, beings, earth, and water):

(1) Just as the ongoing *bhakti* for Kṛṣṇa (*kṛṣṇe bhaktiḥ = kṛṣṇe jātā bhaktiḥ*) dispels the unhappiness (*aśubham = asukham*) of those in one of the four *āśramas*—for example *bhakti* takes away the trouble of a Brahmacārī such as fetching water for the guru, because a guru does not use a Brahmacārī full of *bhakti* for that purpose, insofar as that would be unfitting for that successful Brahmacārī—, similarly autumn dispelled the clouds of the sky;

(2) Just as *bhakti* takes away the householders’ tumult of associating with children and so forth, by bringing about within them a taste for dwelling in seclusion, similarly the autumn season took away the crowded condition (*śābalyam = sānkaryam*) of beings; they reside crowdedly, due to fear of rain in the rainy season;

(3) Just as *bhakti* takes away the recluse’s trouble such as having dirt on oneself, so autumn took away the mud of the earth; and

(4) Just as *bhakti* to Śrī Kṛṣṇa dispels the renunciants’ contamination of lust and other material subconscious impressions, so autumn took away the impurity of water.

Viśvanātha Cakravartī—Autumn took away the four impurities of the four beginning from *vyoma*:

(1) Just as *bhakti* that appeared due to *sat-saṅga* removes inauspiciousness (*aśubham = amaṅgalam*), the work that has to be carried out in one of the four *āśramas*—only because those who have *bhakti* have no *adhikāra* (qualification, right) for *varṇāśrama dharma*, inasmuch as they are not doing those various things—and just as *bhakti* takes away the trouble of Brahmacārīs who are grazing cows, which is obtained as the menial service of a *karmī* guru, so autumn dispelled the clouds of the sky (*vyomno ’bbhram*), which are a covering; the reading is also *’bhram*²⁶³;

(2) As *bhakti* takes away a parent’s trouble of minglement in family life at home and so on, which is obtained as a result of the rules of *śrāddha*, etc., so the fall season took away the crowded condition, i.e. the friction (*śābalyam = sammardam*), of beings who were dwelling

263 Viśvanātha Cakravartī ignores Śrīdhara Svāmī’s reading: *vyomno ’bdam*, which is selected by Baladeva Vidyābhūṣaṇa.

in one place out of fear of rain in the rainy season, since at the very outset of autumn they go to mutually different places;

(3) As *bhakti* takes away an anchorite's trouble of having dirt on himself, so autumn took away the mud of the earth; and

(4) As *bhakti* dispels the renunciants' contamination that is the form of the trouble of contemplating on the oneness of Brahman and *jīva*, from the statement in *Gītā*: *kleśo 'dhikataras teṣām avyaktāsaktacetasām*, "There is greater hardship for those whose minds are fond of the Unmanifest" (*Bhagavad-gītā* 12.5), so autumn dispelled the impurity of water. Overall, the analogy is agreeable.

Sanātana Gosvāmī—*Kṛṣṇe* denotes *sarva-duḥkha-hare bhagavati* (the Lord, who takes away all unhappiness). The rest was explained by Śrīdhara Svāmī. There is another rendering: As exclusive devotional service that is taking place toward Kṛṣṇa (*kṛṣṇe bhaktiḥ = kṛṣṇe jātā bhaktiḥ ekā*) dispels the inauspiciousness of Brahmacāris and of all others in an *āśrama* (Vedic stage of life)—meaning it takes away the unhappiness of performing those various things, by removing the trouble of carrying out those actions, by relinquishing them, due to the authoritative statement: *tāvat karmāṇi kurvīta*, "One should do the actions [pertaining to *varṇāśrama dharma* so long as faith in hearing, etc., topics about Me does not arise and so long as one is not disgusted by those actions]" (*Bhāgavatam* 11.20.9); and this has already been elaborated upon in *ekānti-lakṣaṇa* (the characteristics of fully focused devotees) in *Śrī Bhagavad-bhakti-vilāsa* (*Hari-bhakti-vilāsa* 10.59-82)—similarly even just one autumn season (*śarad = ekā api śarad*) brought about the purity of the four beginning from *vyoma*.

Jīva Gosvāmī—(The commentary is just about the same:)... similarly autumn, even just one (*śarad = śarad ekā api*), dispelled the clouds (*abbhram*) and so on, which consist of a bad state of things (*kaṣṭa-maya*), insofar as they cover the sky, and so forth.

Thus there is a similarity only in terms of consisting of trouble (*kaṣṭa-maya*), because of a culmination only in the generality of carrying out this and that as a succession of figurative usage even in an explanation of similarity, somehow, between two modifiers of those ones in the manner of the sequence—because, given that lust

and other bad subconscious impressions are not in the scope of the way of life in the *āśramas*, such as service to a guru, the purport is that one should carry out *yama*, *niyama* and so on to dispel lust and so on. What is the use of saying much? Even the renunciants' being attached to the Unmanifest is troublesome in itself, as confirmed in *Śrī Bhagavad-gītā*: *kleśo 'dhikataras teṣām avyaktāsakta-cetasām...* (see above).

The rest was explained by the venerable one. In his commentary, “the trouble such as fetching water for the guru” means “the unhappiness of bringing the water pot for the guru,” and “the contamination of subconscious impressions such as lust” signifies “the unhappiness which is those subconscious impressions.” Likewise, even *sāṅkaryam* (tumult, minglement) denotes “the unhappiness engendered by that.” However, *bhakti* does not take away the fact of being in an *āśrama*, and so a falldown is not meant.

Baladeva Vidyābhūṣaṇa—Autumn dispelled impurities, the form of clouds and so forth, of the four beginning from *vyoma* like devotional service to Kṛṣṇa which is engendered from the eminent association of *sādhus* takes away the inauspiciousness—i.e. the impurity that is trouble (*aśubham* = *kaṣṭa-rūpaṁ malam*)—pertaining to those *āśramas*.

Autumn took away the minglement (*sābalyam*), caused by the rains, of beings like *bhakti* takes away minglement (*sāṅkāryam*), such as wasting time with the wife, for the sake of removing a householder's three debts. Autumn took away the mud of the ground like *bhakti* takes away the difficulty of the imperfections of nails and hair of one who stays in a forest. Autumn dispelled the impurity of water like *bhakti* dispels a renunciant's lust and other subconscious impressions. When *bhakti* takes place, there is an abandonment of *āśrama dharma* because it destroys all *anarthas* and is itself the form of the prize.

10.20.35

sarvasvaṁ jaladā hitvā virejuḥ śubhra-varcaśaḥ |
yathā tyaktaiṣaṇāḥ śāntā munayo mukta-kilbiṣāḥ ||

sarva-svam—their all in all (or all possessions and wealth); *jala-*

dāh—the clouds; *hitvā*—having given up; *virejuḥ*—were resplendent; *śubhra*—bright; *varcasah*—they whose effulgence; *yathā*—like; *tyakta-eṣaṇāḥ*—they whose desires to get [...] are given up; *sāntāḥ*—peaceful; *munayah*—sages; *mukta-kilbiṣāḥ*—they whose sinful reactions are freed.

yathā munayah (sarvasvaṁ hitvā) tyaktaiṣaṇāḥ mukta-kilbiṣāḥ sāntāḥ (santah virājanti, tathā) jaladāḥ sarvasvaṁ hitvā śubhra-varcasah (santah) virejuḥ.

Having given up their all in all (*sarvasva*), the clouds, which had become bright, were especially resplendent, like sages, having rejected desires by giving up all their possessions (*sarvasva*), become freed from sinful reactions, attain peace, and shine in a special way.

Śrīdhara Svāmī—*Tyaktaiṣaṇāḥ* means: *tyaktāḥ putra-vittalokaṣaṇāḥ yaiḥ te* (they by whom desires to get sons and wealth are relinquished).

Viśvanātha Cakravartī—*Tyaktaiṣaṇāḥ* means: *tyaktāḥ putra-vittalokaṣaṇāḥ yaiḥ te* (they by whom desires to get sons, wealth, and heaven are given up). This simile is acceptable.

Sanātana Gosvāmī—*Kilbiṣam* (sin, offense) is an action which is the cause of *saṁsāra* (transmigration; material life). On account of abandoning that, they are *tyaktaiṣaṇāḥ*. Because of that, they are *sāntāḥ*, meaning their minds are not agitated (= *akṣubhita-cittāḥ*).

Jīva Gosvāmī—Just because of being *tyaktaiṣaṇāḥ*, they are *sāntāḥ*, “devoid of passion etc.” (= *rāgādi-rahitāḥ*). *Mukta-kilbiṣāḥ* means: *muktaṁ kilbiṣaṁ bhakti-vighnatvena kilbiṣa-tulyaṁ śuṣkaṁ jñānaṁ yaiḥ* (they by whom dry *jñāna*, which is equivalent to sin in terms of being an obstacle to *bhakti*, is abandoned). In the other reading, *mukta-kalmaṣāḥ*, the sense is the same. Thus there is a similarity with *śubhra-varcasah* (clouds are bright). Consequently the sages shine in a special way (*virājanti* is added to match *virejuḥ*) (*virājanti* = *viśeṣeṇa rājanti*) (*rājanti* = *śobhante*), meaning they are more resplendent than before.

10.20.36

*girayo mumucus toyam kvacit na mumucuḥ śivam |
yathā jñānāmṛtaṁ kālē jñānino dadate na vā ||*

girayaḥ—mountains; *mumucuḥ*—released; *toyam*—water; *kvacit*—sometimes; *na mumucuḥ*—did not release; *śivam*—auspicious (pure) (or bliss²⁶⁴); *yathā*—like; *jñāna-amṛtam*—the nectar of knowledge (or knowledge, which is nectar); *kālē*—in time (at times); *jñāninaḥ*—those who have knowledge; *dadate*—give; *na vā*—and [do] not [give].

yathā jñāninaḥ jñānāmṛtaṁ (kasmim̐ścid eva) kālē (kasmaicid adhikāriṇe) dadate, na vā (dadate, tathā) girayaḥ śivam toyam kvacit mumucuḥ, (kvacit ca) na (mumucuḥ).

The mountains sometimes released bliss (*śiva*), the water, and occasionally did not, like *jñānis* sometimes give transcendental knowledge (*jñāna*), the nectar, and occasionally do not.

Śrīdhara Svāmī—The gist of the verse is this: *Jñānis* do not disseminate the nectar of knowledge everywhere, like Vedic teachers do not impart knowledge of rites everywhere, rather they give on occasion, out of mercy. Likewise the mountains sometimes released the pure (*śivam* = *nirmalam*) water and sometimes did not, that is, they did not continue what they did in the rainy season.

Sanātana Gosvāmī—The stanza was already explained by Śrīdhara Svāmī. Alternatively: “Sometimes (*kvacit* = *kadācit*) the mountains released pure (*śivam* = *nirmalam*) water, and sometimes they did not release pure water—but released dirty water, given that they kept the remainder which was just a little, by the absence of rain—just like sometimes, that is, during an upsurge of either their *prema* or a devotee’s *prema*, those who know the truth about *bhakti* give the topmost knowledge (*jñānāmṛtam* = *uttama-jñānam*), which involves

264 *śivo mokṣe mahādeve (Medinī-kośa); śivam tu mokṣe kṣeme sukhe jale (Hema-kośa 2.541).*

the glory of *bhakti* and at other times give meager knowledge about the soul.

Jiva Gosvāmī—The stanza was explained by Śrīdhara Svāmī. In his commentary, the reason for the mercy is that the recipient is a qualified person who has good qualities. On the side of the mountains: they release water only on a series of ditches such as Gaṅgā and Yamunā, but not on a series of meager ditches. Such is the sense of *kvacit*. In both clauses the focus is the recipient of the giving, not the giver.

Viśvanātha Cakravartī—*Jñānīs*, such as Nārada, Bharata, and Prahlāda,²⁶⁵ sometimes give the nectar of knowledge—that is, instructions about the nature of the Lord (*jñānāmṛtam* = *bhagavat-tattvopadeśam*)—to hunters, to Rahūgaṇa, and to boys of demons, etc., and sometimes do not give. This simile is acceptable only because of the desire to become successful.

This is the very nature of those mountains too. Because this is inconceivable, no logical reasoning can be connected here. The matter should be understood as follows: When the reason is that a recipient has good qualities, those *jñānīs*’ being *tulya-darśin* (they see everyone equally), which is the fact that their mercy has no *upādhi* (material characteristic), might be compromised.

Baladeva Vidyābhūṣaṇa—*Ācāryas* teach the knowledge of Brahman to a qualified person, but not anywhere. Similarly, mountains sometimes release *śivaṁ jalam* and sometimes do not. In this fashion, the *sūtra* maker says: *anāviṣkurvann anvayāt*, “not revealing it, because of the course of thought [in scriptural texts]” (*Vedānta-sūtra* 3.4.50). However, they impart knowledge of rites everywhere, like the rain in monsoon. The simile is acceptable.

Anvitārtha-prakāśikā—*Jñānāmṛtam* means *mokṣa-sādhanaṁ* (the means to achieve liberation), that is, *tattva-jñānaṁ* (spiritual knowledge).

265 This usage of the word *jñānī*, as referring to a scholarly devotee, is seen in the text: *teṣāṁ jñānī nitya-yukta eka-bhaktir viśiṣyate* (*Bhagavad-gītā* 7.17).

ANNOTATION

Thus, the words *śiva* and *jñāna* are synonymous: *jñāna* is *śivam* (bliss; liberation) in the sense that *jñāna* is the cause of *śiva*. Therefore the verse constitutes a simile which is only based on paronomastic predicates: “They, who give *śiva*, are like they who give *jñāna*.”

Or the simile involves a double pun: “The mountains released water in an auspicious way (*śivam* = *śivam yathā syāt tathā*) like sages give the nectar (*amṛta*, or water) of knowledge in such a way that liberation can occur (*śivam* = *śivam yathā syāt tathā*).”

10.20.37

naivāvidan kṣīyamāṇam jalam gādha-jale carāḥ |
yathāyur anv-aham kṣayyam narā mūḍhāḥ kuṭumbinaḥ ||

na eva—never; *avidan*—knew; *kṣīyamāṇam*—diminishing; *jalam*—the water; *gādha-jale*—in shallow water; *carāḥ*—those that move; *yathā*—like; *āyuh*—the life span; *anu-aham*—daily; *kṣayyam*—must be diminishing; *narāḥ*—men; *mūḍhāḥ*—stupid; *kuṭumbinaḥ*—householders (“those who have a household”).

yathā narāḥ mūḍhāḥ kuṭumbinaḥ (sveṣām) āyuh anv-aham kṣayyam (na vidanti, tathā) gādha-jale carāḥ (mīnādayaḥ) anv-aham kṣīyamāṇam jalam na eva avidan.

The fish moving in shallow water never understood that the water was decreasing daily, much like foolish householders do not perceive a daily diminution of their life span.

Śrīdhara Svāmī—[*Gādha-jale-carāḥ* means:] *gādhe kṣudre jale caranti iti tathā te mīnādayaḥ*, “the fish, etc., which move in shallow water.”²⁶⁶

Viśvanātha Cakravartī—(The commentary is the same.) This simile is rejectable.

266 Parāśara says this variety of fish is called *śapharī* (*Viṣṇu Purāṇa* 5.10.2).

Sanātana Gosvāmī—Tiny ones are to be perceived, only by the mention of being *gāḍha-jala-cara* (creatures that move in shallow water), therefore they did not understand (*naivāvidan* = *na jñātavantah*) that the water, similar to a life span, was decreasing. *Mūḍhāḥ* (foolish) means “undiscerning: greatly attached to wife, son, etc.” (= *avivekinaḥ strī-putrādy-āsaktāḥ*); by this sequence, there is a similarity with being tiny and with being one that moves in shallow waters.

A family man is foolish (*mūḍhāḥ*) because, even after inferring the death of his father, for instance, he does not understand that one day his turn will come. The fish cannot be expected to have such a realization, ergo the householders are called foolish.

Or the fish too are foolish, in the sense that, by treading the shallow waters, they should realize that the water level is going down; still, they never understood (*naivāvidan*), because: *mūḍhāḥ*, fish are stupid (= *nirbuddhayah*). The term *anv-aham* (daily) can also be connected to the fish clause.

Jīva Gosvāmī—By the state of being one that moves in shallow water, the qualification to understand a diminution of water is said, still they never understood (*naivāvidan*). And in the example, because of seeing the death of family members, etc., due to being a householder, the understanding of a diminution of the life span is possible, obviously.²⁶⁷

Baladeva Vidyābhūṣaṇa—The fish, etc., that were moving (*carāḥ* = *carantah*) in shallow waters (*gāḍha-jale* = *svalpāmbuni*) never understood (*naivāvidan*), like rich people dedicated to caring for their family...

Vijayadhvaja Tīrtha—*Kṣayyam* means *kṣīyamāṇam* (decreasing).

Vīra-Rāghava—*Gāḍha-jale-carāḥ* signifies *alpa-jala-cāriṇaḥ* (they

267 For this reason Parāśara takes the analogy in the opposite way: *śanakaiḥ śanakais tīraṁ tatyajus ca jalāśayāḥ, mamatvaṁ kṣetra-putrādi-rūḍham uccair yathā budhāḥ*, “The rivers and lakes gradually retired from their banks like intelligent men who gave up deeply rooted selfishness connected with wife and child” (*Viṣṇu Purāṇa* 5.10.8).

habitually move in shallow water). *Naivāvidan* signifies: *na eva jñātavantah*.

Anvitārtha-prakāśikā—*Naivāvidan* signifies: *na eva jñātavantah* (they never understood). The verbal root is *vid[!]* *lābhe* (6U) (to obtain, get), in the aorist tense. The sense of the verb is *jñāna* (knowledge) because of the appropriateness. Or, the omission of the affix *[j]us* after *vid jñāne* (2P) (to know) in the simple past tense is poetic license.²⁶⁸

ANNOTATION

In all the editions of *Bhāgavatam* except Vallabhacārya's, there is no space between *gāḍha-jale* and *carāḥ*. Forming the word *gāḍha-jale-carāḥ* is grammatically incorrect because the locative case in the middle of a compound is not deleted only if it is a body part: *viṣṇujanā-rāmāntāt pūrva-padāt svāṅgād amūrdha-mastakāt ñer mahāhara-ñiṣedho 'kāme*, “When a word other than *kāma* follows, the deletion of the locative case ending is prohibited after the previous word in a compound, except *mūrdhan* or *mastaka*, that ends either in a consonant or in the vowel *a* and that refers to one's body part” (HNV 999; *amūrdha-mastakāt svāṅgād akāme*, *Aṣṭādhyāyī* 6.3.12). Both Sanātana Gosvāmī and Jīva Gosvāmī write the nominal base *gāḍha-jala-cara*. The same kind of compound is seen in the next verse.

10.20.38

gāḍha-vāri-carās tāpam avindaṇ charad-arka-jam |
yathā daridraḥ kṛpaṇaḥ kuṭumbi avijitendriyaḥ ||

gāḍha-vāri-carāḥ—those that move in shallow water; *tāpam*—heat (or affliction); *avindaṇ*—got; *śarat-arka-jam*—engendered by the autumn sun; *yathā*—like; *daridraḥ*—poor; *kṛpaṇaḥ*—miserable; *kuṭumbi*—a family man; *avijita-indriyaḥ*—whose senses are uncontrolled in a particular way.

²⁶⁸ If the verbal root is deemed to be *vid jñāne*, then *avidan* should read *aviduḥ*. The termination *us* (Pāṇini calls it *[j]us*) replaces *an* by the rule: *sinārāyaṇa-vettibhyo 'na us* (HNV 336; *sij-abhyasta-vidibhyaś ca*, *Aṣṭādhyāyī* 3.4.109).

yathā daridraḥ kṛpaṇaḥ kuṭumbī (ca janaḥ) avijitendriyaḥ (saṁsāra-tāpaṁ vindati, tathā) gādha-vāri-carāḥ (mīnādayaḥ) śarad-arka-jam tāpaṁ avindan.

The fish moving in shallow water got heat (*tāpa*) engendered by the autumnal sun, like a poor miserable householder whose senses are uncontrolled gets affliction (*tāpa*).

Śrīdhara Svāmī—*Avindan* means *lebhire* (they obtained).

Sanātana Gosvāmī—It is not that the fish were happy because they had no fear due to ignorance about the diminution of water, rather they had great difficulty; he talks about it here. The repeated mention of fish is for the sake of adding meat to the fact that they got affliction and to make one aware that those which habitually move in deep water are not like that. In reference to *śarad-arka* (autumnal sun): the severity of the heat is pointed out.

Daridraḥ means *nirdhanaḥ* (poor). In addition: *kṛpaṇaḥ* (miserable), that is, *dhanārthodyama-kliṣṭaḥ* (troubled by efforts for wealth). On top of that, *kuṭumbī* (a family man): the sense is ‘one who needs lots of money to support the wife, the kids, and so forth’. Over and above that, *avijitendriyaḥ*, which signifies *śobhā-parah* (one who strives for resplendence). Consequently he gets *tāpa*, various kinds of unhappiness.

Jīva Gosvāmī—(Differences are underlined.) It is not that the fish were happy because they had no fear due to ignorance about the diminution of water, rather they had great difficulty; he talks about it here. With *śarad-arka* (autumnal sun), the severity of the heat is pointed out.

Daridraḥ means *nirdhanaḥ* (poor). In addition: *kṛpaṇaḥ* (miserable), that is, *dhanārthodyama-kliṣṭaḥ* (troubled by efforts for wealth). On top of that, *kuṭumbī* (a family man): the sense is ‘one who needs lots of money to support the wife, the kids, and so forth’. Over and above that, *avijitendriyaḥ*, which signifies *lobhādi-parah* (intent on being greedy etc.): he gets various kinds of *tāpa*.

Viśvanātha Cakravartī—Concerning *yathā daridraḥ* (just as a poor person): Rich householders are to be understood in the previous verse. Or, Śuka describes the affliction of the same ones.

Baladeva Vidyābhūṣaṇa—*Kṛpanaḥ* means *dīnaḥ* (miserable). The idea is the poverty of one whose senses are controlled is an ornament.

Anvitārtha-prakāśikā— ... like a family man who was rich and then poor gets the affliction of material life.

10.20.39

*śanaiḥ śanaiḥ jahuḥ pañkam sthālāny āmaṁ ca vīrudhaḥ |
yathāham-mamatām dhīrāḥ śarīrādiṣv anātmasu ||*

śanaiḥ śanaiḥ—ever so gradually; *jahuḥ*—gave up; *pañkam*—mud; *sthālāni*—tracts of land; *āmaṁ*—immature (immaturity); *ca*—and; *vīrudhaḥ*—plants; *yathā*—like; *aham-mamatām*—I-ness and possessiveness; *dhīrāḥ*—intelligent persons; *śarīra-ādiṣu*—toward the body and other things; *anātmasu*—which are not the self.

yathā dhīrāḥ (janāḥ śanaiḥ śanaiḥ) anātmasu śarīrādiṣu aham-mamatām (jahati, tathā) vīrudhaḥ āmaṁ śanaiḥ śanaiḥ jahuḥ, (tathā) ca sthālāni pañkam (śanaiḥ śanaiḥ jahuḥ).

Plants gradually gave up their immature state and tracts of land their muddy condition, like intelligent persons give up identifying with the body other such things that are not the self.

Śrīdhara Svāmī—They abandoned mud, which is like possessiveness, and immaturity (*āmaṁ = āmatām = apakvatām*), which is like I-ness.

Sanātana Gosvāmī—The tracts of land and the plants gave up mud and immaturity (*āmaṁ = āmatām*) respectively. The word *ādi* (etc.) (in *śarīrādiṣu*) refers to: *mamatā-viśayāḥ putrādayaḥ* (sons and other such objects of possessiveness). *Anātmasu* means *ātma-vyatirikteṣu* (radically different from the soul): this is the reason for the relinquishment, because: *dhīrāḥ*, i.e. *vivekinaḥ* (discerning

persons). In that regard there is a similarity with mud because an object of possessiveness is outward, and with immaturity because the object of I-ness is inward.

Jiva Gosvāmī—(The commentary is the same as the last sentence above.)

Viśvanātha Cakravartī—In *anātmasu* (not the self), the term *ātmā* (self) refers to three things: *jīvātmā* (soul) that is favorable to *bhakti*, Paramātmā, and Kṛṣṇa. The gist is: By pondering with effort, intelligent persons give up egoism and possessiveness (*aham-mamatām* = *aham-tā-mamate*) in regard to the body and other such things that are completely different from the self. The simile is acceptable.

Baladeva Vidyābhūṣaṇa—Tracts of land gradually gave up mud and plants gave up immaturity (*āmam* = *apakvatām*) like Hari's devotees give up identification with the body and possessiveness for the house, etc.

10.20.40

nīscalāmbur abhūt tūṣṇīm samudraḥ śarad-āgame |
ātmany uparate samyaṁ munir vyuparatāgamaḥ ||

nīscala-ambuh—one whose water is motionless; *abhūt*—became; *tūṣṇīm*—silent; *samudraḥ*—the ocean; *śarad-āgame*—upon the arrival of autumn; *ātmani uparate*—when the mind has stopped; *samyak*—completely; *munir*—a sage; *vyuparata-āgamaḥ*—one by whom [the recitation of] the Vedas was stopped.

(*yathā*) *ātmani samyag uparate (sati) munir (nīscalāḥ san) vyuparatāgamaḥ (tūṣṇīm ca bhavati, tathā) śarad-āgame (sati) samudraḥ nīscalāmbuh tūṣṇīm (ca) abhūt.*

Baladeva Vidyābhūṣaṇa—

(*yathā*) *ātmani uparate munir tūṣṇīm (san) vyuparatāgamaḥ (bhavati, tadvat) śarad-āgame samudraḥ nīscalāmbuh abhūt.*

Upon the arrival of autumn, the inner sea became motionless and quiet. When his mind is completely still, a sage desists from reciting Vedic texts and becomes silent.

Śrīdhara Svāmī—When his *ātman* (mind) has given up activity (*uparate = tyakta-kriye*), a sage resembles a motionless ocean. That ocean becomes quiet like him, by whom the sound of the Vedas was stopped (*vyuparatāgamaḥ = nivr̥tta-veda-ghoṣaḥ*).

Sanātana Gosvāmī—*Samudraḥ* (the inner sea) (lit. the ocean) is like the *sindhu* mentioned earlier (*Bṛhad-vaiṣṇava-toṣaṇī* 10.20.14). “When the body, or the self (*ātmani = dehe svasmīn vā*), has completely relinquished activity...” (*samyag uparate = parityakta-kriye*). The rest was explained by Śrīdhara Svāmī. Alternatively, “when the mind has desisted from material desires and so forth,” because: *munih*, i.e. *ātmārāmaḥ*. Therefore: *vyuparatāgamaḥ*, “he holds silence” (= *grhīta-maunaḥ*).

Jīva Gosvāmī—*Samudraḥ* is like the *sindhu* mentioned before (*Toṣaṇīs* 10.20.14). “When the self (*ātmani = svasmīn*) has completely relinquished activity...” (The rest is the same.)

Viśvanātha Cakravartī—Motionless like a sage whose mind is still when the *ātman* (mind) has given up activity (*uparate = tyakta-kriye sati*), the ‘ocean’, called Śātoṇvāsa,²⁶⁹ in Mathurā’s western direction, became quiet like a sage by whom the sound of the Vedas was stopped (*vyuparatāgamaḥ = nivr̥tta-veda-ghoṣaḥ*). The analogy is acceptable.

Baladeva Vidyābhūṣaṇa—“Upon the arrival of autumn, the ocean became motionless, like a sage, becoming silent when the mind is concentrated upon the Lord (*ātmany uparate = citte bhagavati samāhite*), stops reciting the Vedas (*vyuparatāgamaḥ = nivr̥tta-veda-ghoṣaḥ*).”

269 Śātoṇvāsa (Kṛṣṇa-Śaṅkara Śāstrī’s edition)

Vira-Rāghava—“When autumn was happening (*śarad-āgame* = *śaradaḥ pravṛttau satyām*), the ocean became motionless and quiet, like a sage—one whose habit is to have a splendid contemplation (*muniḥ* = *śubhāśraya-manana-śīlaḥ*)—whose intake of food, drink, etc., has ceased (*vyuparatāgamah* = *vyuparataḥ āgamah anna-pānādy-āgamah yasya saḥ*) becomes motionless and silent when the body has begun to stop functioning (*ātmany uparate* = *śarīre uparantum ārabdhavati*).”

The suffix *[k]ta* in *uparate* is in the active voice, by the rule: *ādi-karmaṇi ktaḥ kartari ca*, “When it denotes the beginning of an action, the suffix *[k]ta* is also used in the active voice” (*Aṣṭādhyāyī* 3.4.71). Here the teaching is that a sage should become like this.²⁷⁰

Vijayadhvaja Tirtha—“When the mind has ceased its functionality toward sense objects (*ātmany uparate* = *manasi uparata-viśaya-vyāpāre*)—or, when the mind takes delight in Hari, the overlord of all (*uparate* = *upe sarvādhipe harau rate sati*)²⁷¹—he stops hearing, etc., the scriptures (*vyuparatāgamah* = *nivṛtta-śāstra-śravaṇādikaḥ*).” The sense is the sage becomes situated in trance.

10.20.41

kedārebhyas tv apo 'grhṇan karṣakā dṛdha-setubhiḥ |
yathā prāṇaiḥ sravaj jñānaṁ tan-nirodhena yoginaḥ ||

kedārebhyaḥ—from cultivated fields (or for the sake of the fields) (or for the sake of Śiva²⁷²); *tu*—only; *apaḥ*—the water; *agrṇan*—kept; *karṣakāḥ*—agriculturists; *dṛdha-setubhiḥ*—with firm dikes;

270 The word *muni* is derived as follows. The verbal root is either *man jñāne* (to think) or *man[u] bodhane* (to understand). First the suffix *i[n]* is added after the verbal root, by *Uṇādi-sūtra* 4.119 (*sarva-dhātubhya in*). Then the affix *u[t]* replaces the *a* of *mani* by *Uṇādi-sūtra* 4.124 (*maner uc ca*).

271 Here the word *u-pa* literally means ‘the protector of Śiva’. *Viśva-kośa* states: *u sambuddhau ruṣoktau śambhu-vāci tv anavyayam*, “*U* is used in the senses of a vocative and an utterance of anger; however, it is not an indeclinable when it is expressive of Śambhu” (2.4).

272 *Kedāra* is a name of Śiva: *kedāro 'drau śive ksetre*, “*Kedāra* means mountain, Śiva, and field” (*Medinī-kośa, ra-trikam* 143). The plural is used in the sense of high regard.

yathā—as; *prāṇaiḥ*—because of the senses; *sravat*—slipping (dissipating); *jñānam*—trance; *tat-nirodhena*—by controlling them; *yoginaḥ*—yogis.

yathā yoginaḥ prāṇaiḥ (sva-svebhyah) sravat jñānam tan-nirodhena (rakṣanti, tathā) karṣakāḥ kedārebhyaḥ (sravantīḥ) apaḥ dṛḍha-setubhiḥ agrhṇan.

With strong dikes, agriculturists kept water from cultivated fields, like by controlling the senses the yogis maintain trance that is dissipating because of them.

Alternatively: **With strong dikes, agriculturists kept water that was flowing through channels from the fields, like by withdrawing the senses the yogis maintain trance that is dissipating because of them, the channels from the material field.**

Optionally: **With strong dikes, agriculturists kept water for the sake of the fields (*kedāra*), as by controlling the breath the yogis maintain trance, dissipating because of the senses, for the sake of venerable *Kedāra*.**

Śrīdhara Svāmī—With solid dikes, they kept the water from fields that abounded in connected dikes (*kedārebhyaḥ = baddhe setu-śālī-kṣetrebhyaḥ*), because there is no rain after that. *Prāṇaiḥ* means *indriyaiḥ* (because of the senses). *Tan-nirodhena* signifies *indriya-pratyāhāreṇa* (by withdrawing the senses from sense objects).

Viśvanātha Cakravartī—“With solid dikes, they kept (*agrṇan = rarakṣuḥ*) the water that was flowing (*apaḥ = sravantīḥ apaḥ*) from the fields, like yogis maintain, by withdrawing the senses from sense objects (*tan-nirodhena = teṣām indriyāṇām pratyāhāreṇa*), trance that is slipping because of the senses, i.e. because of the agitation of the senses (*prāṇaiḥ = indriyaiḥ = indriya-kṣobhaiḥ*).” The analogy is acceptable.

Sanātana Gosvāmī—They kept (*agrṇan = arakṣan*) water that

was flowing (*apah* = *śravanīṭḥ apah*) because of broken dikes from the fields, like yogis keep *jñāna*—either contemplation, meditation or trance—which is slipping from them (*śravat* = *svebhyaḥ śravat*) through the senses, which are agitated and which are doorways (*prāṇaiḥ* = *indriyaiḥ kṣubhitaiḥ dvāra-bhūtaiḥ*).

Alternatively, *kedārebhyaḥ* is in the dative case and signifies *kedārārtham* (for the sake of the fields; for the sake of Kedāra). The trance is dissipating because of material desire, greed, etc.

Jīva Gosvāmī—(Additions are underlined.) With strong dikes, they kept (*agrhaṇan* = *arakaṣan*) water that was flowing (*apah* = *śravanīṭḥ apah*) from fields because of broken dikes, like yogis keep, by *pratyāhāra* (sensory withdrawal), trance that is slipping from them (*śravat* = *svebhyaḥ śravat*) through the senses, which are agitated and which are doorways (*prāṇaiḥ* = *indriyaiḥ kṣubhitaiḥ dvāra-bhūtaiḥ*).

Krama-sandarbhā—Regarding *kedārebhyaḥ śravanīṭḥ* (flowing from fields): Because of a mismatch of gender (*apah* is feminine, but *jñanam* is neuter), *prāṇālibhiḥ* (through channels) is to be added here (to match *prāṇaiḥ*). In point of *śravat* (dissipating): *ātmanah* (from oneself) is to be added.

Vira-Rāghava—By controlling the breath (*tan-nirodhena* = *prāṇa-nirodhena*),²⁷³ yogis make the range of the nature of the soul, sheer consciousness, the form of an attribute (*jñanam* = *dharma-bhūta-jñanam*), which is slipping through the doorways of the senses (*prāṇaiḥ* = *indriyaiḥ* = *tad-dvārā*), meaning it becomes inclined to perceive sensory objects.

10.20.42

śarat-arkāṁśu-jāṁśu tāpān bhūtānām uḍupo 'harat |
dehābhimāna-jāṁśu bodho mukundo vraja-yoṣitām ||

śarat-arka—of the sun in autumn; *amśu*—the rays; *jān*—born of;

273 In that sense, the underlying analogy with *śravat* (dissipating) is that when trance is reached, there is a cessation of the breath, but when one is distracted, breathing returns.

tāpān—afflictions; *bhūtānām*—of beings; *uḍu-paḥ*—the moon (“the master of stars”); *aharat*—took away; *deha-abhimāna-jam*—born of a conceit about the body; *bodhaḥ*—enlightenment; *mukundaḥ*—Mukunda; *vraja-yoṣitām*—of the women of Vraja.

(*yathā*) *bodhaḥ deḥābhimāna-jam (tāpaṁ harati, yathā ca) mukundaḥ vraja-yoṣitām (sva-viraha-jam tāpaṁ aharat, tathā) uḍupaḥ śaraḍ-arkāṁśu-jān bhūtānām tāpān aharat.*

The moon dispelled the living beings’ afflictions born of the rays of the autumn sun. Enlightenment dispels the affliction born of the conceit of identifying with a material body. Mukunda relieved the women of Vraja of their affliction.

Śrīdhara Svāmī—The sense is: “... like enlightenment dispels affliction born of the conceit of identifying with a material body and like Mukunda dispelled the affliction of the women of Vraja.”

Viśvanātha Cakravartī—(The commentary is the same.) The analogy is agreeable.

Sanātana Gosvāmī—Mukunda is *bodha*, by the derivation: *bodhayati, uddhavādinā tattvaṁ jñāpayati iti bodhaḥ*, “He enlightens, that is, through Uddhava and others He informs about the truth.” “... like Mukunda relieved the Vraja women of the affliction born of a conceit about the body.” With this, which was not explained by Śrī Svāmipāda, repeated obeisances to those who understand the glory of the divine cowherd ladies, to his explanation, and to their emotions. The matter is to be inferred with many grand feelings in this way.

The affliction born of a conceit about the body is dispelled by enlightenment. As regards the Mukunda clause: At night He dispels the affliction born of separation during the day.

Alternatively: “... like Mukunda, the Lord, who gives a special happiness, who is *bodha*—by the derivation: *bodhayati, saṅketa-veṇu-nādādinā kuñjādi-sthitam ātmānam nija-rasa-viśeṣodyamaṁ vā jñāpayati iti bodhaḥ*, “He who, with signs, sounds of the flute,

etc., makes one perceive Him, situated in an arbor; or He makes one understand His endeavor for a special *rasa*”—, dispels, by playing the flute and by doing other enchanting acts, the affliction of the women of Vraja, that is, their deep sorrow of not obtaining Kṛṣṇa. The affliction originates from a conceit toward bodies (*dehābhimāna-jam* = *deheṣu abhimānād jāyamānam*).” The conceit is the form of being another’s, being born in a noble family, and so forth.

Jīva Gosvāmī—The verse is a *luptopamā* (elliptical simile).²⁷⁴ The moon is distinguished in the matter of taking away that sort of affliction of those who lead a worldly life. Knowledge of the soul (*bodhaḥ* = *ātma-jñānam*) is distinguished in the matter of taking away that sort of affliction of those who have a spiritual life. Only Mukunda is distinguished in the matter of taking away that sort of affliction of the ladies of Vraja who love only Him, hence the eminence of those ladies is made to be perceived.

Although it is not mentioned, because they are renowned and because of the intent to express their being indescribable, their affliction is to be understood in conformity with this text: *kṣaṇam yuga-śatam iva yāsāṁ yena vinābhavat*, “When they saw Govinda, the *gopīs*, for whom one moment without Him was like a hundred Yugas, felt the topmost bliss” (*Bhāgavatam* 10.19.16). Verse 45 will be spoken in that regard.

Krama-sandarbhā—By seeing Him at dusk and so on, He dispels their many afflictions of separation.

274 In this verse, the word expressive of a comparison, such as *yathā* (just as) or *iva* (like), is missing. According to the poetical theorists, when there is more than one sentence and when only the word of comparison is missing, the text is not classed as a *luptopamā*, but as either the *prativastūpamā* ornament (sentences have an implied similarity) (i.e. if the attribute in one sentence is mirrored in the other) or as the *dr̥ṣṭānta* ornament (example) (if all the aspects of one sentence are mirrored in the example). Here, however, the text fits neither of them perfectly, and so it can be classed as a *luptopamā*. There is also an implied simile: The moon, enlightenment and Mukunda are alike. This is an additional aspect of similarity. Often, what amounts to a deficient *dr̥ṣṭānta* ornament is classed as the *prativastūpamā* ornament.

10.20.43

*kham aśobhata nirmeghaṁ śarad-vimala-tāraḥ |
sattva-yuktaṁ yathā cittaṁ śabda-brahmārtha-darśanam ||*

kham—the sky; *aśobhata*—was resplendent; *nirmegham*—without a cloud; *śarad*—in autumn (or because of autumn); *vimala*—are bright; *tāraḥ*—in which the stars; *sattva-yuktaṁ*—endowed with reality (or with goodness); *yathā*—like; *cittaṁ*—the consciousness (the mind); *śabda-brahma*—of the Vedas (“Brahman in the form of sound”); *artha*—the meanings; *darśanam*—which illustrates.

yathā cittaṁ sattva-yuktaṁ śabda-brahmārtha-darśanam (śobhate, tathā) kham nirmeghaṁ śarad-vimala-tāraḥ aśobhata.

The cloudless sky, in which the stars were bright because of autumn, was resplendent like a consciousness, endowed with transcendence, that illustrates the meanings of the Vedas.

Śrīdhara Svāmī—“The sky, in which the stars were bright because of autumn (*śarad-vimala-tāraḥ* = *śaradā vimalaḥ tāraḥ yasmin tat*), was like a consciousness that illustrates the meanings, ascertained through Karma-mīmāṃsā and Vedānta, of the Vedas (*śabda-brahmārtha-darśanam* = *śabda-brahmaṇaḥ vedasya arthān pūrvottara-mīmāṃsā-nirṇītān darśayati iti tathā*).”

Sanātana Gosvāmī—In the place of a cloud, a coverer such as either *rajas* or *tamas* is to be understood, hence by the absence of that, the consciousness is endowed with *sattva*. The rest was explained by Śrīdhara Svāmī.

There is another rendering. The moon is *tāraḥ* because it makes one cross (*tārayati*): it makes people cross darkness; or, by inaugurating the games of Rāsa, more so than by its own rising, it rescues (*tārayati*) everyone from material existence; or it rescues the *gopīs* from the sorrow of separation. Thus *śarad-vimala-tāraḥ* means: *śaradā vimalaḥ suprasannaḥ asau yasmin tat*, “[the sky,] in which the moon is very bright because of autumn.” ‘Autumn’ is said with the intent to express a natural increase of the illumination of that

in the fall. The consciousness has *sattva*, that is, *sattva-guṇa*, because of being imbued with an illumination, from the disappearance of *rajas* and *tamas*, which are equal to clouds.

Śabda-brahmārtha-darśanam signifies: “[consciousness,] in which there is a vision, as if it were direct, i.e. a full mental flash, of Śrī Kṛṣṇa, the goal of the Vedas, who is to be designated sometimes by a direct mode of meaning and sometimes by the mode of the purport, and who is similar to a bright moon.” (= *śabda-brahmaṇaḥ vedasya arthaḥ kvacit sākṣād-vṛttyā kvacit ca tātparya-vṛttyā abhidheyaḥ śrī-kṛṣṇaḥ vimala-candropamaḥ tasya darśanam sākṣād iva parisphūrtiḥ yasmin tat*).

Jiva Gosvāmī—In the analogy, consciousness is represented by the sky. Being devoid of a cloud is being endowed with *sattva*, because, by that, of the negation of *rajas* and *tamas*, which are represented by clouds.

Śabda-brahma has the place of autumn. The meanings of that are represented by the stars. And by the word star, the moon is included on account of being primary, due to being the lord of stars. That is said because of passages such as: *nakṣatreśaḥ kṣapākaraḥ*, “[The moon is called] *nakṣatreśa* (the lord of constellations) and *kṣapā-kara* (it makes the night)” (*Amara-koṣa* 1.3.15). In that regard, *bhagavat-tattva* is represented by the moon, but other meanings relate to the others.

Viśvanātha Cakravartī—The consciousness is that in which there is knowledge of the meanings of *śabda-brahma*, i.e. of the Vedas (*śabda-brahmārtha-darśanam* = *vedasya arthānām darśanam jñānam*²⁷⁵ *yatra tat*), such as *nivṛtta-karma-yoga* (the method of linking through actions causing a cessation of mundane existence), *jñāna-yoga*, and *bhakti-yoga*. Further, what is the consciousness like?

275 The gloss of *darśanam* as *jñānam* is an extrapolation of: *ḍṛg jñāne jñātari triṣu*, “In the three genders, *ḍṛk* is used in the senses of *jñānam* (knowledge) and *jñātar* (knower)” (*Amara-koṣa* 3.3.217). Similarly, *Medinī-koṣa* states: *darśanam nayana-svapna-buddhi-dharmopalabdhiṣu*, “*Darśanam* is used in the senses of *nayana* (eye), *svapna* (dream, vision), *buddhi* (intelligence), *dharma* (attribute), and *upalabdhi* (realization)” (*na-trikam* 73). Baladeva Vidyābhūṣaṇa deleted the gloss as *jñānam*.

sattva-yuktam, “endowed with goodness” (= *sādhutva-yuktam*).

In that regard there is a similarity of the sky with the consciousness; of being cloudless with being endowed with *sattva*; of autumn with *śabda-brahma*; of stars with *nivṛtta-karma-yoga*, *jñāna-yoga*, and *tapo-yoga*; and of the lord of stars (the moon), which is to be known through the word star, with *bhakti-yoga*. The simile is acceptable.

Vijayadhvaja Tīrtha—Śrī Nārāyaṇa is the primary and expressed meaning of *śabda-brahma*, which denotes: *śabdātmakam brahma vedaḥ*, “The Veda (*brahma* = *vedaḥ*), which is of the nature of sound.”

Vira-Rāghava—The meanings of the Veda, which consist of the nature of Paramātmā and is the means of worshiping Him, have the place of the stars.

Siddhānta-pradīpa—“Endowed with *sattva*, a consciousness that shows (*darśanam* = *darśayati iti tat*) Śrī Kṛṣṇa, the goal of the Vedas...”

10.20.44

akhaṇḍa-maṇḍalo vyomni rarājoḍu-gaṇaiḥ śaśī |
yathā yadu-patiḥ kṛṣṇo vṛṣṇi-cakrāvṛto bhuvi ||

akhaṇḍa-maṇḍalaḥ—whose orb is unbroken (full); *vyomni*—in the sky; *rarāja*—shone; *uḍu-gaṇaiḥ*—with the multitude of stars; *śaśī*—the moon (“which has [the mark of] a hare”); *yathā*—like; *yadu-patiḥ*—the master of Yadus; *kṛṣṇaḥ*—Kṛṣṇa; *vṛṣṇi-cakra*—by a multitude of Vṛṣṇis; *āvṛtaḥ*—surrounded; *bhuvi*—on Earth.

yathā kṛṣṇaḥ yadu-patiḥ vṛṣṇi-cakrāvṛtaḥ bhuvi (rarāja, tathā) uḍu-gaṇaiḥ (saha) śaśī akhaṇḍa-maṇḍalaḥ vyomni rarāja.

Accompanied by the stars, the moon, whose orb was full, shone in the sky like the master of Yadus, Kṛṣṇa, surrounded by Vṛṣṇis, shone on Earth.

Sanātana Gosvāmī—*Akhaṇḍa-maṇḍalaḥ* signifies: *akhaṇḍam sampūrṇam maṇḍalam yasya*, “[the moon,] whose orb is completely full.” This is said either in consideration of *pūrṇimā*, by the absence of a covering of the orb by clouds, due to their going away, or with the intention to communicate that in Vṛndāvana is a continual rise of a completely full moon, and as a result there is a similarity with being the master of Yadus. The reason for that is the manifestation, by directly climbing on Śrī Garuḍa, etc., either of complete fullness or of external *aiśvarya*.

Or, in accordance with a text in *Śrī Skanda Purāṇa*, cited earlier (*Bṛhad-vaiṣṇava-toṣaṇī* 10.10.36), only the cowherds are to be understood by the words *yadu* and *vṛṣṇi*.

Jiva Gosvāmī—The fullness of the moon is similar to the manifestation of Śrī Kṛṣṇa, the primeval Lord. The moon is not seen in the rainy season because although the moon shines it is covered by clouds. In autumn it is seen because of their absence. Not seeing the moon is similar to the time of the nonmanifestation of Śrī Kṛṣṇa, Yadu-pati. By the additional mention “*yadu-patīḥ*,” His eternal connection with the Yadus is made to be understood. Here, the specific mention of the Vṛṣṇis is done with regard to their primariness among the Yadus.

Viśvanātha Cakravartī—There is a similarity of being the completely full orb with being the primeval Lord; of being *oṣadhiśa* (the moon, the lord of medicinal herbs) with being the master of Yadus; and of the multitude of stars, which can be seen, with the Vṛṣṇis, which could be seen, such as Nanda, Upananda, Vasudeva, and Akrūra. The simile is acceptable for meditation.

Vira-Rāghava—The moon shone along with the multitude of stars (*uḍu-gaṇaiḥ* = *nakṣatra-samūhaiḥ saha*) like Śrī Kṛṣṇa, surrounded by a multitude of Vṛṣṇis (*vṛṣṇi-cakrāvṛtaḥ* = *vṛṣṇinām samūhena āvṛtaḥ*), shone on Earth.

10.20.45

*āśliṣya sama-śitoṣṇam prasūna-vana-mārutam |
janās tāpaṁ jahur gopyo na kṛṣṇa-hṛta-cetasah ||*

āśliṣya—after embracing; *sama*—evenly; *śīta-uṣṇam*—cool and warm; *prasūna-vana*—from a grove of flowers; *mārutam*—the breeze; *janāḥ*—people; *tāpam*—heat; *jahuḥ*—gave up; *gopyaḥ*—the *gopīs*; *na*—not; *kṛṣṇa-hṛta-cetasah*—whose hearts were stolen by Kṛṣṇa.

(*yathā*) *janāḥ sama-śītoṣṇam prasūna-vana-mārutam āśliṣya tāpam jahuḥ*, (*tathā*) *gopyaḥ kṛṣṇa-hṛta-cetasah (tam mārutam āśliṣya viraha-tāpam) na (jahuḥ)*.

Embracing the breeze, evenly cool and warm, from a grove of flowers, people overcame the heat (*tāpa*). The *gopīs*, whose hearts were stolen by Kṛṣṇa, did not give up their own affliction (*tāpa*).

Śrīdhara Svāmī—The wind was neither too cool nor too warm (*sama-śītoṣṇam* = *anyūnādhikāḥ śītaḥ ca uṣṇaḥ ca tam*). But the *gopīs* did not: Since their hearts were stolen by Kṛṣṇa, their great affliction was difficult to bear.

Or, the word *na* has the sense of *upamā* (comparison), and so the sense of *kṛṣṇa-hṛta-cetasah* is: *cetasā kṛṣṇam āśliṣya yathā* (like after embracing Kṛṣṇa with the mind).²⁷⁶

Viśvanātha Cakravartī—But the *gopīs* did not give up their burning, because: *kṛṣṇa-hṛta-cetasah*, which denotes *virahīṇyaḥ* (ladies experiencing separation). The gist is: On the contrary, embracing

276 In *Anvitārtha-prakāśikā*, Gaṅgā Sahāya clarifies this interpretation as follows: *cetasā kṛṣṇam āśliṣya gopya iva*, “like the *gopīs* gave up their affliction by embracing Kṛṣṇa (or after embracing the breeze, which was akin to Kṛṣṇa).” He shows this verse to substantiate the application of *na* in the sense of a comparison: *tat-sādrśyam abhāvaś ca tad-anyatvaṁ tad-alpatā, aprāśastyam virodhaś ca nañ-arthāḥ śat prakīrtitāḥ*, “The six well-known senses of *na/ñ* are: *tat-sādrśya* (similarity to that), *abhāva* (nonexistence), *tad-anyatva* (being other than that), *tad-alpatā* (smallness of that), *aprāśastya* (being lesser), and *virodha* (the opposite).” This verse is also quoted in the *Amṛta* commentary on *Hari-nāmāmṛta-vyākaraṇa* 937. *Na/ñ* has one of these six meanings when *na/ñ* is in a compound. At the beginning of a compound, *na* changes to *a*, and so the form would be *akṛṣṇa-hṛta-cetasah*. See *Sārārtha-darśinī* below.

that wind, they got affliction.

Here, to avoid breaking the procedure (all the verses so far were analogies), some scholar adds the words *kṛṣṇam iva*: “Embracing the breeze as though they were embracing Kṛṣṇa, the *gopīs* did not give up their affliction.”

What were the *gopīs* like? *nakṛṣṇa-hṛta-cetasah*, which denotes: *na kṛṣṇa-hṛtāni, api tu hṛtāny eva cetāmsi yāsām tāh*, “they whose hearts were not stolen by Kṛṣṇa? Rather they certainly were stolen.” The nondeletion of *na* is like: *śiraś-cālanena janaika-kīrtir naika-yaśāh*, “By decapitation, the foremost renown of a person is not the only fame.”²⁷⁷ The drift is: *cetaś-caurāt tasmād balāt sva-sva-ceta ādātum iva tam āśliṣyanto ’pi tās tan na prāpuh*, “Even while embracing it as if to take back their respective hearts by force after that theft of hearts, the ladies did not get that burning.”

Sanātana Gosvāmī—“Embracing” signifies *prītyā nirbharam anubhūya* (intensely experiencing with affection). In *sama-śitoṣṇam*, which means *samaṁ śitaṁ ca uṣṇaṁ ca* (evenly cool and warm), slowness is meant to be expressed by *samam* (evenly). In reference to *śitaṁ ca*, an excessive warmth like summer heat, and, in reference to *uṣṇaṁ ca*, an excessive coolness that comes about at the end of fall are repudiated. Thus there is a nice coolness and, with respect to *prasūna-vana-mārutam*, which denotes *mālaty-ādi-prasūna-vanasya mārutam* (a breeze of a grove of flowers, such as jasmine), a nice aroma. Additionally, for the most part this pertains to the nature of autumn, as in the case of spring.

277 The word *naika* (*na eka*) is a grammatical irregularity, and so is the word *nāti* (*na ati*), otherwise *na* itself is never at the beginning of a compound. In the *Toṣaṇis* 10.20.16, compounding with *na[ñ]* was shown as obligatory: *nābhyaśyamānāh* was explained as *anabhyasyamānāh*. However, Viśvanātha Cakravartī’s global interpretation remains valid by considering that the words *gopyo na kṛṣṇa-hṛta-cetasah* can stand for: *gopyo ’nakṛṣṇa-hṛta-cetasah*: “The *gopīs*, whose hearts were stolen by Kṛṣṇa, gave up their affliction.” The *ācāryas* gave a similar grammatical explanation regarding the word *anaśramau* in verse 10.15.45. Here the idea is: Embracing the breeze is like regaining one’s life airs: This is an echo of *Rādhā-rasa-sudhā-nidhi* 2. Moreover, the ambiguity of a double translation of the verse is the substance of *Padyāvali* 168: A mind experiencing separation can no longer distinguish between a cool breeze from the Malaya Hills and a fire.

Though it was daytime, most people overcame the heat (*tāpa*) born of the autumn sun, but the *gopīs* did not give up their affliction (*tāpa*), either born of separation or born of the nature of *prema*, since they, whose hearts were stolen by Kṛṣṇa, got more burning from the *uddīpana* (stimulus, lit., that which inflames) of a special emotion by that breeze, which engendered a particular remembrance of Him.

Jīva Gosvāmī—Someone might say: “The *gopī* clause is a *viśeṣokti* (an ornament of meaning where there is no effect in spite of a cause).” Śukadeva mentions that cause: *kṛṣṇa-hṛta-cetasah*. Their burning continued because of an *uddīpana*, that breeze. The sense is: On the contrary, they got more affliction. The use of the verbal root *hr̥* (to take away, steal) in *kṛṣṇa-hṛta-cetasah* makes it clear. The tenor is: “After entering in the yogis’ minds, He is willing to produce an excellence, but after stealing the *gopīs*’ hearts He might cause a disaster.” The subsequent condition of those ladies was made into an example in verse 42. This verse shows the previous condition.

Anvitārtha-prakāśikā—Alternatively, by *kāku* (modulation of the tone of voice): “The *gopīs* did not give up their burning?” They certainly did.

10.20.46

gāvo mṛgāḥ khagā nāryaḥ puṣpiṇyaḥ śaradābhavan |
anvīyamānāḥ sva-vṛṣaiḥ phalair īśa-kriyā iva ||

gāvaḥ—cows; *mṛgāḥ*—deer; *khagāḥ*—birds; *nāryaḥ*—women; *puṣpiṇyaḥ*—which have flowers (or desirous of sex) (or in menstruation); *śaradā*—due to autumn; *abhavan*—became; *anvīyamānāḥ*—being followed; *sva-vṛṣaiḥ*—by their males (“by their bulls”); *phalaiḥ*—by [good] results (by fruits); *īśa-kriyāḥ*—actions for the Lord; *iva*—like.

gāvaḥ mṛgāḥ khagāḥ nāryaḥ śaradā (nimittena) sva-vṛṣaiḥ
anvīyamānāḥ, phalaiḥ (anvīyamānāḥ) īśa-kriyāḥ iva (samasta-
bhoga-garbhāḥ bhavanti), puṣpiṇyaḥ abhavan.

Because of the fall season, cows, does, female birds, and women

which had flowers and were being followed by their mates were like spiritual deeds, which are followed by the fruits.

Śrīdhara Svāmī—Being followed (*anvīyamānāḥ* = *anugamyamānāḥ*) forcefully by their mates (*sva-vṛṣaiḥ* = *sva-patibhiḥ*), the females became pregnant (*puṣpiṇyaḥ* = *garbhīnyaḥ*) like actions for worshiping the Lord (*īśa-kriyāḥ* = *īśvarārādhanaārthāḥ kriyāḥ*), which are being followed by results by force, become pregnant with all types of enjoyment.

Sanātana Gosvāmī—*Mṛgāḥ* and *khagāḥ* are poetic license; the words should be *mṛgyaḥ* and *khagyāḥ*. The rest was explained by Śrīdhara Svāmī. Or the sense is: *puṣpam ārtavaṁ tadvatyaḥ sva-vṛṣair anvīyamānā babhūvuḥ, īśvarārādhana-kriyā yathā puṣpa-sadrśam āntarīyakam jñānādikam darśayantyāḥ premādi-lakṣaṇaiḥ phalair anugatā bhavati*, “Having menses,²⁷⁸ they were being followed by their mates, like actions for worshiping the Lord are followed by the fruit, *prema*, to show that *jñāna-yoga* and *karma-yoga* are external methods akin to mere flowers.”

Jīva Gosvāmī—*Mṛgāḥ* and *khagāḥ* are poetic license; they should be *mṛgyaḥ* and *khagyāḥ*. The rest was explained by Śrīdhara Svāmī. Alternatively: *puṣpam ṛtu-kārī dhātu-viśeṣas tadvatyaḥ satyaḥ sva-vṛṣaiḥ prasava-viśeṣa-sampādaka-sva-sva-puṁbhiḥ prārthanām vināpy anvīyamānā babhūvuḥ, phalaiḥ phala-viśeṣa-sampādakair apūrvakair apūrvaiḥ*, “They, having a particular bodily substance that makes a period, were being followed, even without a request, by their respective males that effect a particular procreation, like actions for the Lord are followed by unprecedented results.”

Krama-sandarbhā—The explanation is: *puṁpiṇyaḥ ṛtumatyaḥ tāḥ sva-vṛṣair avaśyam anvīyamānā abhavan phalair īśa-kriyā iva*, “Having menses, those females were necessarily being followed by their mates, like actions for the Lord by the fruits.”

278 The idea is they had menses on a regular basis, meaning they were fertile. The subtlety of the verse lies in a pun: *puṣpiṇyaḥ* literally means “females that have flowers.”

Viśvanātha Cakravartī—*Mrgāḥ* (deer) stands for *mṛgyaḥ* (female deer), and *khagāḥ* (birds) for *khagyaḥ* (female birds). They were being followed by their respective mates (*sva-vṛsaiḥ* = *sva-sva-patibhiḥ*): though unwilling they were being followed for the sake of intercourse.

Īśa-kriyāḥ means: *bhagavad-ārādhana-lakṣaṇāḥ kriyāḥ niṣkāmaḥ api*, “actions, though devoid of material desire, characterized by worshipping the Lord.” *Phalaiḥ* signifies *phalaiḥ sukha-bhogādibhiḥ* (by fruits such as enjoying happiness, etc.).

Baladeva Vidyābhūṣaṇa—(The commentary is a paraphrase of *Bhāvārtha-dīpikā*. In addition:) The simile is acceptable.

10.20.47

udahr̥ṣyan vārijāni sūryotthāne kumud vinā |
rājñā tu nirbhayā lokā yathā dasyūn vinā nr̥pa ||

udahr̥ṣyan—became delighted; *vāri-jāni*—lotuses (or water lilies, “born in water”); *sūrya-utthāne*—when there was a rising of the sun; *kumud vinā*—except the *kumud* flower (a white water lily); *rājñā*—because of the king; *tu*—only; *nirbhayāḥ*—fearless; *lokāḥ*—people; *yathā*—like; *dasyūn vinā*—save for thieves; *nr̥pa*—O king (“protector of men”).

nr̥pa! yathā lokāḥ rājñā tu (hetunā) nirbhayāḥ (santaḥ hr̥ṣṭāḥ bhavanti, kintu) dasyūn vinā, (tathā) sūryotthāne (sati) vārijāni udahr̥ṣyan, (parantu) kumud vinā.

Without *kumud* water lilies, lotuses rejoiced upon the rise of the sun. Similarly, without thieves the population becomes fearless only because of a king, O protector of men!

Śrīdhara Svāmī—*Kumud* stands for *kumudam*. There is a similarity with thieves: *kutsitā mud yasya* (one whose joy is despicable).²⁷⁹

279 In connection with *vinā*, the word *kumud* stands for *kumudaḥ*, in the accusative plural, because both *vāri-jāni* (lotuses) and *dasyūn* (thieves) are

Viśvanātha Cakravartī—*Kumud* stands for *kumudam*. There is a similarity with thieves: *kutsiṣu mud yasya* (one who has joy about despicable things).

Sanātana Gosvāmī—Since lotuses that bloom in daytime are enemies, in terms of being the counterpart, of *kumuda* flowers, which bloom at night, by blooming without them a distinct resplendence is implied, therefore they were highly, i.e. intensely, joyful (*udahrṣyan* = *uccair atīśayena ahrṣyan*), in other words they bloomed happily.

Rājñā means *rājñā hetunā* (because of a king). It is well known that people are apprehensive of robbers (*dasyu* = *luṇṭhaka*), consequently: “like they, being fearless without robbers, are highly joyful.”

Or *vinā* has the sense of “except” instead of “without”, and so *kumud vinā* means: *kumudāni ca na udahrṣyan* (the *kumuda* flowers did not highly rejoice) and *dasyūn vinā* signifies: *dasyavaḥ tu sabhayāḥ bhavanti* (but the robbers become afraid).

The gist of *nṛpa* (O king) is: “That takes place because of a king like you.” Or, “This is already known to you.”

Jīva Gosvāmī—Here, by the word *vārija*, all flowers that originate in water are included, but not the lotus, because of the nonaccomplishment of the negation of the *kumuda* (the *kumuda* is a water lily, a synonym of lotus). Only a generality is meant, as in the case of the word *loka* (people). Because of blooming at night, there is a similarity between *kumuda* flowers and thieves.

Rājñā (because of the king), that is, when he rises, or when ascends for the first time on the throne, or when there is an undertaking. This is an elliptical simile (*luptopamā*) (in the reading *āsan dasyūn*). Another reading is: *yathā dasyūn*. *Nṛpa* (O king) hints at an example of the example.

Baladeva Vidyābhūṣaṇa—*Vārijāni* means *padmāni* (lotuses, especially daytime lotuses). The deletion of the case ending after *kumud* is poetic license. *Viśva-kośa* states: *kumude 'pi kumut smṛtam*,

plural, and so the derivation as a pun should be: *kutsitā mud yeṣāṃ dasyavas tāt*.

“*Kumut* means *kumuda*.” The sense is: *kairavāṇi vinā*, “without *kairava* flowers (white lotuses that bloom in moonlight).” The simile is acceptable for kings.

ANNOTATION

The word *rājan* also means “moon”, and so the pun is: “Similarly, without thieves the population becomes fearless only because of the moon.” The definition is: *rājā mṛgāṅke kṣatriye nṛpe*, “*Rājan* means moon, Kṣatriya, and king” (*Amara-koṣa* 3.3.111).

10.20.48

pura-grāmeṣv āgrayaṇair aindriyaiś ca mahotsavaiḥ |
babhau bhūḥ pakva-sasyādhyā kalābhyām nitarām hareḥ ||

pura-grāmeṣu—in towns and in villages; *āgrayaṇaiḥ*—pertaining to the offering of the first grains of the harvest; *aindriyaiḥ*—pertaining to the senses; *ca*—and; *mahā-utsavaiḥ*—with great festivals; *babhau*—shone (was resplendent); *bhūḥ*—the Earth; *pakva*—ripe; *sasya*—with grains; *ādhyā*—richly endowed; *kalā*—an expansion (a potency); *ābhyām*—because of (or with) These two; *nitaram*—exceedingly (“incessantly more”); *hareḥ*—of Hari (of Nārāyaṇa).

pura-grāmeṣu āgrayaṇaiḥ aindriyaiḥ ca mahotsavaiḥ ābhyām (ca rāma-kṛṣṇābhyām) bhūḥ pakva-sasyādhyā hareḥ kalā nitarām babhau.

Richly endowed with ripe grains because of These two, the Earth, a fraction of Hari’s power, was very resplendent because of big Āgrayaṇa festivals and big parties in towns and villages.

Alternatively: **Richly endowed with ripe grains, the Earth, especially in towns and villages, was very resplendent with grand festivals related to Vedic offerings of new grains and to Indra, and was even more so with These two *amśas* of Hari.**

Optionally: **Richly endowed with ripe grains, the Earth, very resplendent because of big Āgrayaṇa festivals and big parties in towns and villages, looked like Nārāyaṇa’s Bhū potency because of These two.**

Śrīdhara Svāmī—The Earth was resplendent with festivals, those that were Vedic (*āgrayañaiḥ* = *vaidikaiḥ*), whose purpose was *navānna* (new grains) and *prāśana* (feeding, esp. the first feeding of a child), and those that were worldly, for the sake of the senses (*aindriyaiś ca* = *indriyārthaiḥ laukikaiḥ ca*).

Kalābhyām means: *rāma-kṛṣṇābhyām darśanādi-mahotsavābhyām*, “with Rāma and Kṛṣṇa, two *kalā* [expansions of Hari] that were two festivals for the eyes.”

Sanātana Gosvāmī—“In towns,” such as Śrī Yadu-purī (Mathurā), or in Nandīśvara and other dwelling places of Śrī Nanda.

“The Earth shone in a special way (*nitarām* = *viśeṣataḥ*) with Śrī Kṛṣṇa and Śrī Rāma, two *kalās*—the forms of a topmost resplendence by the manifestation of Their entire godhood—of Lord Śrī Nārāyaṇa (*hareḥ kālābhyam* = *bhagavataḥ śrī-nārāyaṇasya kālābhyām nijākhila-bhagavattā-prakaṭanena parama-śobhā-rūpābhyām śrī-kṛṣṇa-rāmābhyām*).”

Jīva Gosvāmī—“In towns,” such as Śrī Mathurā. “In villages that were like villages,” such as Śrī Nanda’s dwelling place. Regarding *āgrayañaiḥ*, there is a verse:

*navānnaṁ naiva nandāyām na ca supte janārdane |
na kṛṣṇa-pakṣe dhanuṣi tulāyām naiva kārayet ||*

“One should not do *navānna* on *nandā* (the name of three auspicious *tithis*: the first, the sixth, and the eleventh day of a fortnight), nor when Janārdana is asleep (the rainy season), nor in the dark fortnight, in *dhanuṣ* (Sagittarius, or between November 22nd and December 21st), nor in *tulā* (Libra, or between September 23rd to October 22nd).”

It should be understood to be after *prabodhini* (the eleventh day in the bright fortnight of Kārttika), in *vṛścika* (Scorpio, or between October 23rd and November 21st). It is a custom of *śarad* only because of being at the end of *śarad*.

“With great festivals, which also consisted of a worship to Indra” (*aindriyaiś ca* = *indra-pūjā-mayaiḥ ca*), because of being said

with: *indram indriya-kāmas tu*, “but one who desires sensory power should worship Indra” (*Bhāgavatam* 2.3.2). Nanda will consider that the *pūjā* to Indra is a worldly tradition. The *pūjā* to him used to take place in Vraja, and elsewhere, only in Kārttika. Govardhana-pūjā was set in motion by the Lord only after destroying the *pūjā* to him.

What is the Earth like? It is a potency (*kalā* = *śaktiḥ*) of Hari. *Ābhyām* (with These two) means *rāma-kṛṣṇābhyām* (with Rāma and Kṛṣṇa).

Viśvanātha Cakravartī—*Āgrayanaiḥ* means *navānna-prāśanārthaiḥ vaidikaiḥ* (with Vedic festivals for the purpose of *navānna* and *prāśana*). This citation is from *Smṛti: navānnaṁ...* (see above).

Indriyaiḥ [BBT reading] means *indra-devatākaiḥ*, “[by festivals,] whose presiding deity was Indra.” This is a description of the autumn before the disruption of the cowherds’ sacrifice to Indra.²⁸⁰

What is the Earth like? It is a potency (*kalā* = *śaktiḥ*) of Hari. Or *hari* means *candra* (moon). The explanation is this: *hares candraśya kalābhyām śukla-dvitiyā-sāyam-uditābhyām utsavaiḥ rājakiya-puruṣa-prabhṛti-kṛtair yathā saiva bhūḥ*, “just as the Earth was resplendent with festivals done by royals, men, etc., for the sake of two *kalās* of the moon which were risen on the evening of the second day of the bright fortnight.” If the word *yathā* (like) is added, to avoid breaking the procedure, the simile is acceptable. *Medinī-kośa* states: *hariś candrārka-vātāśva-śuka-bheka-yamāhiṣu*, “*Hari* means moon, sun, wind, horse, parrot, frog, Yama, and snake.”

Baladeva Vidyābhūṣaṇa—“The Earth, a potency of Hari, completely shone with Śrī Rāma and Śrī Kṛṣṇa.” *Indriyaiḥ* means *indriyārthaiḥ laukikaiḥ ca*, “[with great festivals] that were for sense gratification and that were commonplace.”

Anvitārtha-prakāśikā—*Nitarām babhau* means *atiśayena aśobhata* (the Earth was intensely resplendent).

280 This is the subject of chapter 24. Chapter 21 is an elaboration of verses 42 and 45 of this chapter. For more details, consult the table of Kṛṣṇa’s pastimes in Vraja, in Volume One.

ANNOTATION

Viśvanātha Cakravartī writes: *svārūpa-bhūtāyāḥ sākṣād bhū-śakteḥ satyabhāmāyā amśa-bhūtā asyā eva vibhūtiḥ prthivī prasiddhā*, “The Earth, an *amśa* of Satyabhāmā who is Bhū-śakti, which is *svārūpa-śakti*, is a *vibhūti* of hers” (*Sārārtha-darśinī* 10.42.1). The designation Bhū is also used in another context: In *Bhāgavat-sandarbhā* 22 Jīva Gosvāmī discusses three aspects, Śrī, Bhū, and Durgā, of the material energy. He adds: *bhūs tat-sṛṣṭi-śaktiḥ*, “Bhū is the potency of the creation of the world.” In *Bhāgavat-sandarbhā* 98, he specifies that the Lord’s spiritual energies have material counterparts that bear the same name. In *Bhāgavat-sandarbhā* 98.2, he elaborates upon the spiritual Śrī and the material Śrī. In the next subsection he mentions Bhū: *tatra ilā bhūḥ*, “Of those energies, Ilā is Bhū” (*Bhāgavat-sandarbhā* 98.3).

10.20.49

vaṇiṇ-muni-nṛpa-snātā nirgamyārthān prapedire |
varṣa-ruddhā yathā siddhāḥ sva-piṇḍān kālā āgate ||

vaṇiḥ—merchants; *muni*—sages; *nṛpa*—kings; *snātāḥ*—‘bathed’ (i.e. *snātakas*)²⁸¹; *nirgamya*—after setting out; *arthān*—the goals; *prapedire*—obtained; *varṣa-ruddhāḥ*—checked by the rain (or obstructed by years); *yathā*—like; *siddhāḥ*—perfected beings; *sva-piṇḍān*—own bodies²⁸²; *kālā āgate*—when the time comes.

yathā siddhāḥ (varṣa-ruddhāḥ) kālā āgate (sati) sva-piṇḍān (prāpnuvanti, tathā) vaṇiṇ-muni-nṛpa-snātāḥ varṣa-ruddhāḥ (santāḥ) nirgamya arthān prapedire (iti).

Merchants, sages, kings and graduate Brahmacārīs had been impeded by the rains (*varṣa-ruddha*). After the rainy season, they departed and achieved their goals. Likewise, perfected beings,

281 *Snātakas* are Brāhmaṇas who are Brahmacārīs and have completed their studies. At that time, they perform a ceremony of ablution, which signifies the completion of *brahmacarya*. They leave school, return home, and get married. In addition, the term *snātaka* encompasses various subcategories, such as those who remain Brahmacārīs.

282 *Piṇḍa* can mean *deha*, according to *Medinī-kośa*.

obstructed for years (*varṣa-ruddha*), obtain their ideal bodies when the time comes.

Śrīdhara Svāmī—“Merchants, renunciants (*muni* = *yati*), kings, and *snātakas*, impeded by the rain—because of *drṣṭa* (foreseen potential results of actions) and *adrṣṭa* (fate, i.e. unforeseen potential results of action)—went out and obtained the goals—commerce, independence, conquering the world, and knowledge—like beings perfected by mantra and yoga (*siddhāḥ* = *mantra-yogādi-siddhāḥ*)—these beings too are obstructed by their life span—obtain, when the time comes, bodies,” such as gods, which are attainable by yoga and so on (*sva-piṇḍān* = *yogādi-prāpyān devādi-dehān*).

Viśvanātha Cakravartī—Merchants, renunciants (*muni* = *yati*), kings, and *snātakas* were impeded by the rain. Setting out at the end of the rainy season (*nirgamya* = *varṣānte niṣkramya*), they obtained the goals—commerce, independence, conquering the world, and knowledge—like perfected beings, obstructed by years that constituted their life span (*varṣa-ruddhāḥ* is carried forward) (*varṣa-ruddhāḥ* = *svāyur-ghaṭakaiḥ vatsaraiḥ ruddhāḥ*), obtain, when the time for the end comes (*kāle āgate* = *anta-samaye āgate*), bodies of transcendental associates (*sva-piṇḍān* = *pārṣadādi-dehān*). The simile is agreeable.

Sanātana Gosvāmī—The stanza was already elucidated by the venerable one. Alternatively: “... like liberated souls (*siddhāḥ* = *jīvan-muktāḥ*), who were covered (*ruddhāḥ* = *āvṛtāḥ*) by the knowledge of *advaita*,” which is equal to the rains since it covers the sun of *bhakti*. Or they were made to be submissive (*ruddhāḥ* = *vaśi-kṛtāḥ*) by the bliss of *sat-saṅga* that is incessant like the rains, or perhaps because of the attainment of a planet of *Vaikuṇṭha* by the grace of the Lord. “They obtain, when the time is reached (*āgate* = *prāpte*), bodies of *pārṣadas*, which are dense *sat-cid-ānanda* and which are suitable for them (*sva-piṇḍān* = *svasya योगyān sac-cid-ānanda-ghana-pārṣada-dehān*).”

Jīva Gosvāmī—The word *varṣa* (rain) is also expressive of time. The

sense is *āyuh* (life span), and so the drift is: *jīvanārtha-parimitaiḥ vatsaraiḥ ruddhāḥ*, “[perfected beings,] obstructed by a limited number of years to live.” The goals of the *snātakas* include traveling to holy places. The perfected being are beings perfected by *bhakti* and so forth. They get bodies of *pārṣadas* that can be attained (*sva-piṇḍān* = *prāptavya-pārṣada-dehān*).

